

The Musical World.

PUBLISHED EVERY SATURDAY MORNING.

Terms of Subscription, per Annum, 16s.; Half year, 8s.; Three Months, 4s.; (Stamped Copies 1s. per Quarter extra. Payable in advance, to be forwarded by Money Order, to the Publishers, Myers & Co., 22, Tavistock-st., Covent Garden

No. 27.—VOL. XXX.

SATURDAY, JULY 3, 1852.

Price Fourpence.
Stamped Fivepence.

SOFIE CRUVELLI.

THE operatic incident which has created the most marked sensation for a long time is the departure of Sofie Cruvelli, who has suddenly left the country, without giving warning to any one. The loss of this gifted and popular lady will be a serious blow to the interests of Her Majesty's Theatre, since it is impossible to fill up her place. It will be a long time before another acquires such a hold upon the English public as that maintained by Sofie Cruvelli, who, though so young, has risen to the highest point in her profession. In comedy as in tragedy, in domestic melodrama as in both, she stands unmatched among rising singers. Her Rosina, her Norma, and her Fidelio, are equally perfect. For her, and only her, can be destined the sceptre of dramatic song, when Grisi abdicates her throne. What may have been the unfortunate cause which has deprived the theatre of the services of this charming and accomplished artist we are not authorised to state, and can only regret that any differences should have occurred between the management and one for whose absence nothing can atone.

There has been much talk about the committee of noblemen and gentlemen who have undertaken, for a time, to preside over the fortunes of Her Majesty's Theatre, and help it out of its difficulties; but, up to this present moment, we have been unable to make out what have been the precise benefits derived from this new and aristocratic administration. Since the noblemen and gentlemen have been actively employed, before and behind the curtain, three of Mr. Lumley's most valuable artists—Angri, Gardoni, and Belletti—have seceded. Their services, nevertheless, can ill be spared at this juncture, and we must accuse the noblemen and gentlemen of negligence in the performance of their assumed functions. To crown the history of defalcations by the unarrested flight of Sophie Cruvelli amounts to more than negligence; it amounts to imbecility; and were Mr. Lumley to impeach the committee of noblemen and gentlemen for high treason against the state of affairs in his theatre, he would do no more than what is expected of him. Was Sophie dissatisfied? Was it known that she was dissatisfied? If known that she was dissatisfied, ought not some remedy to have been applied to heal the wound? These queries demand plain answers. The dissatisfaction of a singer whose aid was of vital importance to the establishment, was surely worth serious consideration, even from the lords and gentlemen governors *pro tem*. "The proof of the pudding is in the

eating." That Sophie was dissatisfied, and that there was no attempt made to pacify her, is shown by her final step—a step which those who know her well can attest she never would have taken without urgent and unanswerable reasons.

Some will have it that Sophie Cruvelli has gone to Paris, to sing for M. Roqueplan, at the Grand Opera. No such thing. Some insist she has gone to Naples for a similar purpose. No such thing. Some say she is off to the United States, or Havanna. No such thing. Others—and they the most rational—name other and more cogent motives, among which the most rational and cogent is, that Sophie—accompanied by her sister Marie, who, with her fine voice, figure, and talent, has been kept in idleness during the Paris and London seasons!—has gone to her native place, Bielfeld, in Westphalia, there to repose in quietness until the wisdom of the noblemen and gentlemen who have taken Her Majesty's Theatre under their immediate charge shall have devised some irresistible argument to bring her back again to London. The nature of the argument that shall be irresistible may be guessed without exertion. Sophie, though an angel in all metaphor, is happily an angel of flesh and blood; she cannot live upon air, nor upon fire, nor upon water, nor literally upon earth; she must have a house, a coach, and something for dinner,—these are not got for the asking. Further comment is superfluous.

Let us, in conclusion, with the whole eloquence of ink, exhort the lords and gentlemen to use their most potent spells, and, whatever the sacrifice, lure back Sophie to England—since without her the theatre of their love and predilection must inevitably come to a "fix."

MISS EMMA GOODMAN.

THIS young lady, whose rising talent has been for some time noted in private circles, and who holds out strong promise of becoming one of our best pianists, gave her first public concert on Friday evening (the 25th ult.), at the New Beethoven Rooms. It is scarcely necessary to premise that Miss Emma Goodman's instrument is the pianoforte. The programme of her performances shows a predilection for the highest class of music, so remarkable in a young artist that we cannot resist quoting it:—

PROGRAMME.

Sonata (Quasi Fantasia), C sharp minor,	Beethoven.
Andante and Rondo Capriccioso,	Mendelssohn.
Sonata, in A major, Pianoforte and Violin	Mozart.
Selection of Studies.	...

The sonata of Beethoven is one of great difficulty, but it

had been carefully studied, and Miss Goodman was evidently familiar with all its beauties. The slow movement, at the commencement, was played with great expression; the *minuetto* with the requisite lightness; and the *finale* with great precision, and never too quick to become obscure. Mendelssohn's fanciful piece, more difficult even than that of Beethoven, was given with still more style and decision. In both of these Miss Goodman was loudly applauded—although in both the nervousness inseparable from a *début* in public, prevented the young pianist from putting forth all her strength. The warm encouragement she received, however, entirely dispelled timidity before the second part began; and in the elaborate sonata of Mozart, in which she was supported by that experienced and clever violinist, Herr Jansa, she played with a force and *aplomb* that elicited continual plaudits. The last movement—a *presto*, in which both hands are incessantly at work—was a capital display of execution in both hands. In the studies of Stephen Heller, and that of Chopin on the black keys, Miss Goodman exhibited to great advantage the proficiency she has already acquired in the *bravura* school. The last (Chopin's) was her most successful performance, and well merited the loud and unanimous encore that followed it. On the whole we have seldom had to record a more deservedly successful *début* than that of Miss Emma Goodman—who, with perseverance and practice, cannot fail to reach the goal of her ambition. It is due to one of our most able and accomplished professors to state that Miss Goodman has pursued her studies under the tuition of Mr. W. Dorrell; and it is equally due to one of our most eminent pianoforte manufacturers to record that she played upon an instrument of Collard and Collard,—“New Patent Repeater Extra Grand Pianoforte”—which was generally admired for its tone and brilliancy.

The rest of the programme was excellent. Herr Jansa played a violin solo of his own, with admirable effect. The charming Misses Brougham sang two of Mendelssohn's most charming duets, “Greeting,” and “On deck beside the mast,” in their most charming manner; Signor Ciabatta sang “Adelaida” with great taste; Miss Kate Hickson gave very prettily, a very pretty song of Frank Mori, “Come where sweet-toned zephyrs pass,” besides the *brindisi*, from *Lucrezia Borgia*; Mad. Zimmerman declaimed “Robert toi que j'aime,” with much fervour, and Herr Reichart sang an animated lied, by Rastrelly, “An Laura,” with such spirit and animation, that, had Laura been present, she would have joined heartily in the hearty encore awarded to Herr Reichart, who thus vigorously addressed her beauty.

The accompaniments, in the hands of Mr. W. Dorrell, a pianist of the first force, and the careful Herr Anschuetz, a well known conductor, were all that could be desired. The rooms were crowded to overflowing.

EMILE PRUDENT.

The last performances of this eminent pianist, at the Quartet Association (5th meeting), and at the concert of Mdle. Adèle Alphonse, have crowned his success in England. At the former his sparkling and brilliant *Villanelle*, and the original and intricate *étude* entitled, *Le Reveil des Fées*, contrasted most agreeably with the long and elaborate *morceaux* of the classical composers, which form the staple entertainment of the programmes of MM. Sainton, Cooper, Hill, and Piatti. His success was complete.

At the concert of Mdle. Adèle Alphonse, M. Prudent played his *Lucia* with such force, energy, and purity of mechanism, that he was unanimously encored, upon which he repeated the first variation. He also played his fantasia on the *Sonnambula*, and the *Reveil des Fées*, which, as never fails to be the case, was redemanded with enthusiasm.

In alluding to this last performance, we must notice the singing of the concert giver, Mdle. Adèle Alphonse, which was remarkable for grace of style, sweetness, and facility. Mdle. Hugot, Gardoni, Miss Messent, and Mr. Bodda, were the other vocalists. A trio for three violoncellos was also played by MM. Paque, Rogé, and Ercheke.

PHILHARMONIC SOCIETY.

THE eighth, last, and by many degrees the best concert of the season, took place on Monday night in presence of a very crowded audience. The programme, besides containing a new composition of great merit, was admirable in every respect. The order of the selection was as follows:—

PART I.

Sinfonia, “Im Freien”	...	Ferdinand Hiller.
Aria, “Non mi dir,” Madame Clara Novello (Don Giovanni)	...	Mozart.
Concerto, Violin, M. Vieuxtemps	...	Beethoven.
Romance, “A peine au sortir de l'enfance,” Signor Gardoni (Joseph)	...	Mehul.
Overture (Jessonda)	...	Spohr.

PART II.

Sinfonia in A minor, No. 3	...	Mendelssohn Bartholdy.
Aria, “Hide me from day's garish eye,” Madame Clara Novello	...	Handel.
Duetto, “Bella Ninfa,” Madame Clara Novello and Signor Gardoni	...	Spohr.
Overture (Leonora)	...	Beethoven.

Conductor, Mr. Costa.

The European reputation of Herr Ferdinand Hiller—who has distinguished himself as a composer in almost all the higher branches of the art, and who, as the successor of Mendelssohn in the direction of the famous *Gewandhaus* concerts at Leipsic, and, more recently, as *Kapellmeister* and principal of the *Conservatoire* at Cologne, has acquired one of the most honoured names among the teachers of the art in Germany—imparted a special interest to the first performance in England of his symphony in G major. The design of Herr Hiller in this elaborate work was to convey, through the universal language of music, his impressions of country life and scenery. So far he has imitated the Pastoral Symphony of Beethoven; but with the mere design all resemblance to that immortal inspiration ceases. Herr Hiller thinks for himself, and disdains to be a copyist. As we never heard his symphony before, we cannot pretend to give a decided opinion of its pretensions as a work of art. It is enough to say that the impression we received from a first hearing was highly favourable. The opening movement, *allegro con moto* (“In the fields,”) delighted us by its freshness and spontaneity of thought; and the *intermezzo*, a lively *allegretto* (“In the valley”) by its quaintness and simplicity. The *adagio* (“In the wood”) contains some beautiful passages, amidst a prevailing vagueness of character, which a closer familiarity would doubtless dispel. The *finale* (“Upon the mountains”) a *vivace* movement of great vigour, appeared to us to be less immediately clear in plan than the others; nor did the principal themes impress us so strongly with their individuality and melodious character as those of the preceding movements. That the entire symphony, however, is

the work of a master, thoroughly conversant with all the secrets of his art, cannot admit of a question; and we must congratulate the directors of the Philharmonic Society on having had the courage to present their subscribers with a novelty of such length and importance. Regarded as a first performance (bearing in mind that only one rehearsal is granted for each of the Philharmonic concerts), the execution of this new symphony was excellent. Herr Hiller conducted it himself, and was honoured by a very flattering reception from the audience. His success was unequivocal.

The one concerto for the violin, by Beethoven, seems to be in vogue. But lately we had to record its admirable execution by Herr Joachim; and it is now our pleasant office to speak, in unmeasured terms of praise, of another performance of this remarkable piece, by one of the most accomplished violinists of any age or country. The curiosity to hear M. Vieuxtemps play the concerto of Beethoven was almost unprecedented; and the result more than justified all that had been anticipated. M. Vieuxtemps' reading and execution of the concerto may be dismissed, in a word, as magnificent. The splendour of tone and justness of intonation, for which, among so many other qualities, this fine artist is celebrated, were never more remarkably exhibited. His *cadenzas* were highly artistic; that of the first movement was extremely elaborate, but there was nothing in it which did not spring naturally from the composition, into which (by license and authority) it was interpolated; that of the *finale* was appropriately short and to the purpose. Both declared the master, and both were played to perfection. M. Vieuxtemps' performance was applauded with enthusiasm.

The graphic and spirited overture to the opera of *Jessonda* was played by the band, under Mr. Costa, with a *verve* and *entrain* (to use two very convenient French terms) which roused the audience to an unusual display of feeling. The illustrious composer, Spohr, was in the room, and the applause continued so long that he felt compelled to rise from his place and acknowledge the compliment paid to his music. The sight of his venerable and commanding figure redoubled the vehemence of the demonstrations, and an ovation was paid to the man of genius worthy of himself and of the audience, who knew so well how to appreciate him. The overture was then redemanded by the whole room, and at the conclusion Spohr again got up and made his obeisance to the assembly.

Everything went well at this concert. Mendelssohn's symphony—the triumph of his genius as an orchestral writer—was never before performed with so much fire and general correctness at the Philharmonic Concerts. The inimitable *scherzo*, played to perfection, was encored in a storm of plaudits; and the entire symphony created what may be styled a “Beethoven furore.” This was nothing more than justice. The A minor symphony (the “Scotch symphony,” as it is called) has now been fairly tested. Having been made familiar to the masses by the keen-sighted M. Jullien, who at once detected its extraordinary merits, it has survived all adverse criticism, and is now accepted by professors, connoisseurs, and the general body of amateurs, as one of the masterpieces of the art, in every respect worthy of association with the most perfect specimens with which Haydn, Mozart, and Beethoven, have enriched the repertory of orchestral music. And yet only ten years have elapsed since it was first produced, under the direction of its composer, at the Philharmonic Concerts. The grand overture to *Leonora*, the finest of the *Fidelio* set, was played with equal success, and made a

glorious climax to a concert which left no room for animadversion. Mr. Costa was on his metal. Ferdinand Hiller, a conductor of continental eminence, had already wielded the *baton* in advance; and Spohr, by universal consent the best *chef d'orchestre* in Germany, was in the room. The popular and gifted Italian *maestro* had never a better occasion for showing what was in him, and never came out from the ordeal more triumphantly. The burst of applause which greeted him at the termination of the concert was well and honourably earned.

The vocal music was good. Signor Gardoni sang the melodious romance of Méhul with the utmost grace of style; and the lovely duet from *Jessonda* was sung with the best effect by Madame Clara Novello and himself. The lady was deservedly applauded for her energetic delivery of the song from *l'Allegro ed il Penseroso*. The florid passages at the end of the fine air from *Don Giovanni*, however, were not altogether within her means.

The season thus concluded, in spite of a formidable opposition in the shape of the New Philharmonic Society, has been prosperous. Nevertheless, had it been otherwise it would not have surprised us. The zeal and activity of Mr. Costa have hitherto sustained the Philharmonic Society on its legs, and the debt of gratitude due to that gentleman's influence and talent cannot easily be repaid. But, were Mr. Costa twice himself, he could not eventually maintain the fortunes of the Philharmonic without substantial support on the part of those who direct its interests. The old leaven is still unextirpated; the antique bigotry and prejudice are still rampant. As far as novelties are concerned (putting aside the symphony of Herr Hiller) what have the subscribers had this season? Little or nothing. In the solo department there has been still greater reason for complaint. There have never been so many continental artists of eminence in London at the same moment as during the present year. Without going into useless particulars, it is enough to cite, as an example of the indifference, negligence, or mistaken taste of the directors, that Madame Pleyel has been in London for more than two months, and that the subscribers (who pay four guineas for their annual tickets) have not had the advantage of hearing her, although she has played more than once at the Musical Union, the Quartet Association, and the New Philharmonic Society. It is, we imagine, the duty of the directors to present their subscribers with the best things that can be obtained in the market. That Madame Pleyel, who has been the “star” of the season, would have been an attraction, is undoubted; and it is difficult to assign a reason for her not having been invited to play. To say the least of it, the omission was a flagrant injustice to the subscribers. Among other questions, that of the number of rehearsals again calls for notice. The Philharmonic Society is flourishing and wealthy; and we maintain that the funds (aided by the large sessional receipts) could well support the additional expense of an extra rehearsal for each concert. If Mr. Costa has been able to do so much for the improvement of the concerts with one rehearsal, what might he not effect with two? The question calls loudly for discussion, and it behoves the directors to consider it. It is due alike to the interests of the society and to the convenience of its indefatigable conductor, whose name and credit are at stake. There is no reason why the performances of the New Philharmonic Society should be superior to those of the old; but that they have been both better and more attractive is a fact which no one can deny. It would be both wise and reasonable, under the circumstances,

if the forty members of the Philharmonic were to call a general meeting for the examination of this and other matters of importance, upon which the future welfare of the society depends. If the Old Philharmonic Society does not march with the times, it must go to the wall, and give place to younger and more spirited associations. Music is making such rapid advances in every direction that the subject will not bear dallying with. That the Old Philharmonic Society must do or die, is a truth beyond controversy. It has done much in its time for the progress of the art, and we would not willingly see it fall. Let us hope that better prospects are in store for it—that it will look abroad before it be too late, see its errors, mend its ways, live long, and prosper. It has our heartiest good will; but this, without new spirit and enterprise, will avail it little.

HERR JOSEPH JOACHIM'S CONCERT.

Our Herr Joachim and his career, of his precocious talent as a boy, of the influence of Mendelssohn upon his studies, of his appointment to share with Liszt the duties of *Kapellmeister* at the Court of Weimar, and of his gradual advance to the high position he now enjoys in his profession, we have previously spoken. Although only 21 years of age, Herr Joachim enjoys the *prestige* of a name, and possesses the acquirements of a master. As a performer on the violin he stands in the first rank; and, as a composer, he has already won a place among those who have done much for the progress of the instrument. With such claims to notice, it is not surprising that the concert, announced in his name to take place in the Hanover Square Rooms, on Friday night, should have attracted a large assembly of amateurs and professors of the violin.

The concert was of first-rate pretensions. The programme was strictly "classical," and one of the principal features was a grand orchestra—rivaling that of the Philharmonic Society in strength and efficiency—led by M. Sainton, and conducted by Herr Ferdinand Hiller, a musician of acknowledged eminence. The performances of Herr Joachim included Beethoven's concerto in D (the only one written for the violin by that great composer), a *fantasia* on Hungarian airs, and a *concertstück* in G minor, composed by himself, and the 24th caprice of Paganini, originally intended as a solo study, to which an introduction and orchestral accompaniments have been added. The execution of Beethoven's concerto by Herr Joachim, when a boy, several years ago, at the Philharmonic Society, created a sensation which can hardly be forgotten. Practice and experience have not been lost upon the young musician, whose precocity was not, like that of many others, a mere "flash in the pan,"—the forerunner of subsequent mediocrity. Nothing could be finer than his reading of Beethoven's music on Friday, and nothing more masterly than his performance. The two cadenzas were both remarkable. Considering the duration of the opening *allegro*, however, the first might fairly be pronounced too long; but its merits of invention and ingenuity were so great that this fault was overlooked. It was, moreover, an extraordinary display of manual dexterity on the part of the executant. The second cadenza, in the *rondo finale*, was brief, and as faultless as it was brief. The *fantasia* on the Hungarian airs, though shorter and less elaborate than that on Scotch airs which Herr Joachim introduced at the last concert of the Philharmonic Society, was better calculated for general effect. The monotony of colour and rhythm by which the Hungarian tunes are signalized, is counteracted

by the variety of the orchestral treatment, and by the novelty of the *traits de bravoure*. In the *concertstück* in G minor, which consists of a single movement, Herr Joachim has put forth all his strength as a musician, and has succeeded in producing a composition of high character and great interest, in which breadth of outline, fine melody, skilful adaptation of the passages to the instrument, and rich and elaborate orchestral treatment, are all exhibited in the most favourable manner. For mechanical difficulties, at once original and striking, the *concertstück* of Herr Joachim surpasses anything that has been composed for the violin, except, perhaps, the *Allegro Pathétique* of Ernst, to which, in other respects, it bears no resemblance. The execution of this fine piece was the triumph of the evening; and at the conclusion the applause was so enthusiastic that Herr Joachim was compelled to return to the orchestra and acknowledge the compliment. The 24th caprice of Paganini derived a double interest from the beautiful introduction for violin and orchestra, and the accompaniments to the theme of variations which Herr Joachim has composed for it. Several of the variations were loudly cheered, and none more unanimously than one in double notes and octaves, another in full harmony, and a third in which the *staccato* and *pizzicato* are mingled after the peculiar manner of Paganini. After this performance Herr Joachim was again compelled to reappear and receive the hearty salutations of the audience.

Macfarren's spirited overture to *Don Quixote*—a very clever and original concert overture, in D minor, by Herr Ferdinand Hiller—and the War March of the Levites, from Mendelssohn's *Athalia*, gave full employment to the orchestra, which was conducted by Herr Hiller with remarkable ability. A duet for two pianofortes, also composed by Herr Hiller, was brilliantly executed by Mdlle. Clauss and Herr Pauer. Mdlle. Clauss played upon an instrument of Erard's, and Herr Pauer upon one of Broadwood's, which gave amateurs an opportunity of judging of the qualities of each. The duet was greatly admired and applauded. Some vocal music by Miss Dolby, Herr Reichart, and Herr Von der Osten, completed the programme. From this it is only necessary to single out a beautiful air from Gluck's *Iphigenia in Tauris*, which Herr Von der Osten sang in such a manner as to convince the audience that no German tenor had of late years been heard in England with so agreeable a voice and so expressive and unaffected a style. Altogether, Herr Joachim may be congratulated on having given one of the most interesting and successful concerts of the season.

QUARTET ASSOCIATION.

The sixth and last meeting of this new institution came off on Wednesday, at Willis's Rooms, before the fullest audience of the season. The occasion was rendered further interesting by the final appearance of Madame Pleyel. The following was the programme:—

Quartet in G minor, No. 3, MS.	Macfarren.
Sonata in A minor, Op. 47, dedicated to Kreutzer (pianoforte and violin, Madame Pleyel and M. Sainton)	Beethoven.
Quartet in D, No. 63	Haydn.
Septet in D minor (pianoforte, Madame Pleyel)	Hummel.

Mr. Macfarren's quartet has already been described. A second hearing, with the advantage of a performance improved

in all respects, more than confirmed the favourable impression derived from the first. With the exception of his pianoforte quintet, in the same key, this work is the best of its author's compositions for the chamber. The ideas flow spontaneously, the character of each movement is well marked, the writing is always clever and ingenious, and the general treatment betrays the freedom and the knowledge of an accomplished musician. That Mr. Macfarren is a master does not admit of a question; whether he is a genius it is less easy to decide; but, at all events, he has approached more nearly to the desired standard than any other Englishman. His quartet was applauded with even greater warmth than on its first performance. The mere fact of having produced a new composition of such genuine worth is enough to entitle the Quartet Association of Messrs. Sainton, Cooper, Hill, and Piatti, to the hearty co-operation of all real lovers of the higher branches of the art. Although numbered 63 in the catalogue, the quartet in D of Haydn is one of the least interesting that came from his pen. It is simple almost to puerility, the only attempt at elaboration occurring in the form of a brief *fugato*, which, in some measure, relieves the *finale* from unmitigated common-place. The execution, by Messrs. Cooper, Sainton, Hill, and Piatti, was beyond reproach.

Of the Kreutzer sonata of Beethoven (the grandest composition extant for violin and piano), and the famous septuor of Hummel, there is nothing to be said, either in the shape of praise or criticism, that has not been said a hundred times, and that could not be anticipated by every reader interested in the subject. It is enough to speak of the execution of these *chef d'œuvres*. The pianoforte playing of Madame Pleyel has been the prominent feature of the musical season, when an almost unprecedented number of eminent foreign artists have been attracted to London. This gifted lady has fully maintained the position she enjoys on the Continent as the first of pianists. In the fantasia style she has long been without a rival—since, to the energy and prodigious execution of Liszt she adds an elegance of style and a perfection of mechanism which can hardly be accorded to that bold and original pianist. But in what, happily, still more deeply interests the English public—the “classical” school—Madame Pleyel has equally distanced competition. Her performance of the *Concertstück* of Weber (at the new Philharmonic Society), of the concerto in C minor of Beethoven, that in G minor of Mendelssohn, and the quartet in B minor of the last-named composer (at her own concerts), of the sonata in F, for violin and piano, of Beethoven, and the first trio of Mendelssohn, (at the Musical Union), and of Beethoven's trio in B flat (at the Quartet Association), have made an impression that no true amateur of sterling pianoforte music can readily forget. Such wonderful executive power, united to a fancy at once so graceful and impulsive, is granted to few, perhaps, at the present moment, to no other than Madame Pleyel. Her performance on Wednesday of Beethoven's sonata and Hummel's septuor was more than on a par with her previous efforts. The conviction that she was making her last appeal for a long period to the English public, which has so enthusiastically appreciated her genius, probably moved her to increased exertion. She surpassed herself—no easy task—and, in the fiery and passionate ebullitions of Beethoven, as in the graceful and brilliant passages of Hummel, exhibited a combined perfection of taste and mechanism that have never been surpassed, very seldom indeed equalled. In the sonata Madame Pleyel was assisted

by M. Sainton, who proved himself—not for the first time, but possibly never before so incontestibly—a violinist of the first rank. In the septuor the separate parts for flute, oboe, horn, viola, violoncello, and double-bass, were supported with admirable skill by Messrs. Pratten, Nicholson, Jarrett, Hill, Piatti, and Howell. It is scarcely too much to say that so striking and faultless an execution of this remarkable work was never heard in this country—even when Liszt sustained the pianoforte part. Both the sonata and the septuor raised the enthusiasm of the audience, and at the end of the latter Madame Pleyel, by universal desire, being called upon for a solo, came forward and executed with incomparable grace and facility Kalkbrenner's *fantasia* on the *Pirata*, which it may not be out of place to mention was the last piece she played in 1846, when she first visited this country. On retiring from the pianoforte she was loudly cheered by the whole audience.

The first season of the Quartet Association has been so successful that the directors have announced a renewal of the performances next season. The design of the institution is excellent, and the promises of the prospectus have been carried out to the letter. The novelties have been two quartets of Cherubini (never before attempted in this country), the new quartet of Macfarren, a quartet of Mr. Lodge Ellerton, and a trio of Mr. Luders. The habit of continually performing together (according to the advertised plan of the association) has already brought good fruits, and, even now, it would be hardly possible to hear a quartet played with a nicer observance of detail, and a more satisfactory *ensemble*, than by Messrs. Sainton, Cooper, Hill, and Piatti, who, though all first-rate executants, cannot fail to benefit and improve by the experience and confidence obtained from constant association. A society based upon such principles as the Quartet Association deserves the support of the musical public, and we heartily wish it success. The analytical programmes of Mr. Macfarren, which are distributed at each concert, add instruction to the amusement derived from the performances; and by the eloquent style in which they are written, and their candid and masterly criticisms, are calculated to advance materially the general comprehension of the art to which they are dedicated.

Original Correspondence.

“L'ART DU FACTEUR D'ORGUES.”

To the Editor of the Musical World.

Sir,—I read in your print of the 26th instant, the “request” of your subscriber, “An Engineer,” and remembered that an amateur friend of mine, most learned in all things relating to an Organ, had some time shown to me an elaborate French work on Organ Building.

I forwarded the “World” to him, with a request that he would supply the desired information, if he could.

His reply I enclose, and trusting it will prove acceptable to your subscriber, the “Engineer.”

I remain, Sir,

Yours very respectfully,

G. E. H.

Shrewsbury, 28th June, 1852.

“Mine is not the original work of ‘Bedos,’ but a reprint with additions, bringing the state of the art down to the present day. It is published in the ‘Encyclopedie Roret Facteur d’Orgues,’ three vols., with atlas, and may be had of any of the foreign London booksellers. I think I had mine from a Mr. Thynne, or some such name. The price is about 18s. or £1.

Foreign.

MUNICH.—After the last concert given by Madame Sontag in this town for the benefit of the poor, the artists and amateurs paid the talented *cantatrice* a compliment that was in every way worthy of her and of themselves. They serenaded her with an ode that had been composed in her honour several years ago. Madame Sontag was deeply moved on recognising some verses composed for her by the present King of Bavaria, Maximilian II, when he was studying, as Prince Royal, at the University of Berlin.

Review of Music.

LOYAL SONGS—No. 1, "OLD ENGLAND, MY COUNTRY"—No. 2, "THE PROTESTANT."—Poetry by the Rev. J. A. PAGE, Music by R. ANDREWS. Andrews, Manchester: Cramer, Beale and Co., London.

Mr. Andrews has projected a series of the national songs of England and America, and has enlisted for his poets Mrs. Sigourney, W. H. Longfellow, W. C. Bryant, Robert Hamilton, Mrs. Hemans, Charles Swain, the Reverends E. D. Jackson and J. A. Page, and Caroline Balls. The first song is bold and manly, and the patriotic tone of the words—sufficiently well written, although not remarkable for originality or harmonious flow—is well caught by Mr. Andrews in the music. The second song is of much the same character, and has equal merit, as far as the music is concerned; Mr. Andrews having been happy in his tune, which is at once striking and pleasing; but the name of the song carries with it an objection, and although the reverend author has carefully steered clear of all party feelings, it cannot fail to originate certain notions subversive of harmony. The idea of "The Protestant," notwithstanding, is philanthropic and liberal, and will be more than tolerated by the tolerant who may sing it without uttering words distasteful to a sensitive mind.

We can recommend Mr. Andrews's two ballads as good post-prandial songs, which will chime in excellently after loyal and patriotic toasts when the cloth is removed.

ARABELLA GODDARD.

(From the *Britannia*.)

On Wednesday last this youthful pianist gave her musical entertainment at the Hanover-square Rooms. She was assisted by some of the first talent now in London, both vocal and instrumental; and her programme, both in quantity and quality, was all that could be wished. We have hitherto known Miss Goddard only as an artist distinguishable for her execution of *morceaux* of light and romantic character. On this occasion she appeared in a new light, and executed some of Mendelssohn's difficult music with remarkable facility. We allude to the piano-forte part of the quartett (Op. 3) B minor. At so early an age to have achieved such excellence is indeed rare; for, although Miss Goddard has been some years before the public, we think we are right in stating that she has not yet completed her seventeenth year. Her fingering is clear and rapid, her light and shade tasteful and well marked. In the prelude and fugue (No. 5) D major (Bach), her execution was perfectly electrifying, and elicited loud and continued applause. Miss A. Goddard has a brilliant career before her. Miss Dolby sang a manuscript song, "The past is all our own," composed by the youthful *beneficiaire*, with great taste. The air is very pleasing, and the words by Desmond Ryan, are flowing and full of sentiment. Miss Dolby was encored in this song, a compliment both to herself and the composer.

(From the *Sunday Times*.)

Amongst the most important concerts of the week was that of this youthful and talented pianist, which took place at the Hanover-square Rooms, on the evening of Wednesday last. Miss

Goddard has, by the exercise of great and rare ability, carved for herself a more than ordinary popularity, which, considering her youth, is likely greatly to increase. The tuition of Thalberg, and the constant practice of his music, has afforded Miss Goddard a most brilliant and forcible execution, which renders her fully competent to the performance of the most difficult *bravura morceaux*, and in her rendering of classical music she wants perhaps but a shade of refinement and passion, which she will doubtless acquire, to establish her as a most complete mistress of her art. On Wednesday evening the *beneficiaire* displayed her efficiency in Mendelssohn's quartet (Op. 3.) B minor, in which she was assisted by MM. Sainton, Hill, and Piatti. Each movement was distinguished by the powerful playing of Miss Goddard, who was throughout warmly applauded. Bach's prelude and fugue in D major, and Mendelssohn's characteristic piece, No. 4, showed to the best advantage the brilliancy of her execution; every note of the most intricate passages was distinctly heard, and the whole performance was rendered remarkable by the clearness and *aplomb* of her playing. Beethoven's sonata in G major, for violin and piano, was admirably interpreted by M. Sainton and Miss Goddard, and afforded the utmost satisfaction to the audience.

(From the *Era*.)

This very talented young pianist gave a concert at the Hanover-square Rooms on Wednesday evening. No one acquainted with the pianism of the present day, can have failed to notice the remarkable precocity displayed by this young artist, when a mere child, and though now not more than sixteen she attacks the difficulties of Kalkbrenner, Thalberg, Bach, Mendelssohn, and all the great composers of the past and present age, with a fearlessness and dexterity that is positively surprising. Beethoven's sonata in G major was, in conjunction with M. Sainton, a truly great performance. In one of Mendelssohn's "characteristic pieces" she evinced all the essentials of a finished artist, notwithstanding the frequent plauditory interruptions which prevented our catching up all the beautiful points so forcibly illustrated.

(From the *News of the World*.)

This very rising young pianist, gave on Wednesday night a well-selected concert at the Hanover-square Rooms. The *beneficiaire* took a conspicuous part in the performance, not only as an executant, but as a composer. A song, "The past is all our own," by Miss A. Goddard, somewhat Mendelssohnish in its style, was sung by Miss Dolby, and loudly encored. The promise evinced in this *morceau* was considerable. Miss Goddard as a pianist has as yet principally trodden in the steps of the romantic school, and her execution of the piano part of Mendelssohn's quartett (Op. 3), in B minor, was therefore expected with some curiosity. Miss Goddard played the music with great intelligence and light and shade, and was perfectly mistress of its difficulties. Her next piece was Bach's prelude and fugue in D minor, and a characteristic study by Mendelssohn. This performance excited even greater enthusiasm than the first.

(From the *Musical Times*.)

This young lady, yet we believe only sixteen years of age, the leading star of the growing native school of pianists, gave her second concert at the Hanover-square Rooms on the 23rd. Everybody recollects her at the Grand National Concerts—of which her performance was one of the most winning features. As the young lady advances in experience, she develops talent and style of higher and yet higher quality—combining, in her manner, the strict method of Kalkbrenner, her earlier master, and the brilliant effects of Thalberg, whose pupil she more recently was. Miss Goddard played Mendelssohn's quartett in B minor (No. 3, Op. 3), which is sufficient to test the power of the most mature and accomplished pianist, and Beethoven's sonata, with violin, in G (Op. 30); Bach's prelude and figure in D, the prestissimo (No. 4, Mendelssohn's seven characteristic pieces), and Döhler's fantasia on themes from *William Tell*. We cannot particularise the rest of the performance—all excellent—but must mention a song of Miss Goddard's own—viz., "The past is all our own," beautifully sung by Miss Dolby.

(From the Morning Advertiser.)

Miss Arabella Goddard gave a grand evening concert on Wednesday evening, at which we felt much pleasure in marking the progress which this singularly gifted young lady has made in the cultivation of her art since she first came under our notice, two seasons ago. We then prophesied, from the decided indications of ability which she exhibited, that she would, ere long, attain a high rank among the few first-class pianoforte players of which this country can boast, and we are rejoiced now to find that our judgment was not erroneous. Studying in the interim under Thalberg, she has acquired much of the brilliant but sure and correct execution of that great artist, combining with it a feminine delicacy and charm of expression peculiarly her own. The principal pieces selected by her for performance on Wednesday evening were Mendelssohn's quartet in B minor, and Beethoven's sonata, with violin, in G—two most difficult and fatiguing pieces, but which she achieved with a success that left nothing to be desired. Miss Goddard was equally triumphant in a fugue of Sebastian Bach's and Dohler's fantasia on themes from *Guillaume Tell*.

HER MAJESTY'S THEATRE.

THE performance of the *Barbiere di Siviglia* on Thursday night was rendered important by the *debut* of Signor De Bassini as Figaro, and the first appearance of Madame de la Grange as Rosina. For some years Signor De Bassini has enjoyed the reputation of being the most accomplished *basso baritono* in Italy. The principal scene of his exploits has been Naples; but recently, at Vienna, he has managed to maintain his position with as high a hand before the Austrian public as, previously, before the Italian. We may at once say that Signor Bassini's special talent lying in the domain of the modern *opera seria*, where flexibility of voice and vivacity of manner are not demanded, Figaro is among the most unfavourable parts in which he could have made his *debut*. As, however, the unexpected absence of Mlle. Sophie Cruvelli rendered it impossible to produce a tragic opera for his first appearance, Signor De Bassini's acceptance of the part of Figaro must be regarded as an act of courtesy to the management. Under these circumstances it would be unfair to visit his performance with severe criticism, and the mere declaration that the character is unsuited to him is enough for the purposes of truth. Signor De Bassini possesses one of the most magnificent barytone voices we ever heard. His appearance is highly in his favour; his figure is tall and manly, and his face decidedly handsome. The want of flexibility, to which we have alluded was, of course, unfavourably felt in his execution of the florid passages in Figaro's music; but his delivery of the recitatives was excellent, his declamation uniformly good, and wherever he has a *cantabile* phrase to sing he brought down the applause of the house. In comic humour Signor De Bassini is deficient, and equally so in lightness and activity. The audience, however, who could not fail to recognise in him a great artist out of his natural element, rewarded his efforts with the heartiest encouragement. He was immensely applauded in the "Largo al factotum," and recalled after the duet, "Dunque io son." Nevertheless, Signor De Bassini has yet to be judged; and this evening the part of the Duke, in *Maria di Rohan*, will doubtless give him an opportunity of placing himself in a proper light before the public.

Madame La Grange's Rosina, like all she does, is exceedingly clever, and her performance on Thursday night, if not strikingly characteristic, was neat and animated throughout. Her singing was marked by her accustomed peculiarities. The "Una voce" was ornamented in such a manner as to be scarcely recognizable; and the duet "Dunque io son"

was made the vehicle for still greater liberties. Many of the *traits de bravoure*, however, were so extraordinary, and so novel, that they created unmistakeable enthusiasm. The greatest defects were noticed in the delivery of the *contralto* passages, which, as Madame La Grange does not possess any legitimate lower tones, we strongly recommend her to modify on a future occasion. In the lesson scene she introduced Rode's air with variations, accompanying herself on the pianoforte. In many respects we have never listened to a more prodigious display of vocalization than this. The execution of the last variation, which, in the repetition, was sung *staccato* and *pianissimo*, was perfectly marvellous. So delighted were the audience that they were not content with encoring the air, but would fain have had it a third time—a compliment which Madame La Grange had the good sense to decline. Not only Mr. Balfe and the orchestra, but Lablache himself joined in the applause bestowed upon this singular exhibition of vocal dexterity. The other characters were represented as before. Calzolari's singing, in the Count, was the perfection of Rossinian execution. Signor Ferlotti obtained a great deal of applause in the air, "La Calunnia;" and Lablache kept the house in continued roars of laughter by his inimitable humour in Dr. Bartolo.

After the opera the new and beautiful ballet of *Zelie* was repeated. The dancing of Mademoiselle Rosati, more than ever picturesque, elaborate, and poetical, created a furore; and, in another style, Mademoiselle Fleury, a very eminent and attractive reinforcement to the choregraphic *troupe*, was unanimously applauded for her easy and graceful execution of the "Bacchanale." M. Durand, the new dancer, continued to maintain his position as the legitimate successor of Perrot; and the principal *coryphées*, Mesdemoiselles Rosa, Esper, and L'Amoureux, in the episodes of the *grands pas* and in the *ensembles*, added materially to the general effect. The design of the ballet of *Zelie*, it should be stated, was planned by M. St. Georges; and the composition of the dances, except one *grand pas*, by M. Durand, is due to the skill and experience of M. Gosselin, one of the oldest and most zealous members of the establishment.

The ballet itself, by the way, is one of the most gorgeous and picturesque produced for many years at Her Majesty's Theatre, and will no doubt run to the end of the season. The dances are admirable and well varied to exhibit the specialties of the fair *danseuses*. The dancer of sparkling *pas*, the loveable and lovely ROSATI, never displayed her inimitable parts to greater perfection. Her "steps" with Mons. Durand are quite intoxicating, and in the famous *pas*, when she spins round from side to side, and as she pauses for an instant, flings her imploring arms in an attitude of irresistible grace towards the audience, we feel like a vessel within the influence of a whirlpool, drawn onward to inevitable destruction. Who would not willingly die in such a vortex? On the other hand, the placid FLEURY woos you like Zephyrus, "breathing on a bank of violets," looking the very Dudu of the ballet,

"A soft landscape of mild earth,
Where all is harmony, peace, and quiet—"

shedding the soft light of her half-shut eyes on all with no intention, luring without a purpose, captivating negatively. In her bacchanalian dance how dove-like, yet arch she looks, smiling incredulously at her captivations as she floats around in an atmosphere of delight, heedless apparently as to who sees, who admires, who applauds. LOUISE FLEURY is, in short—or, more properly, in tall, seeing she is far

above the common height—the personification of grace, gentleness, and beauty, combined

Of the beaming and semi-haughty looking Rosa, who figures in the ballet as Fire, what may be said? So young, so beautiful, so full of the pride of youth and looks, she appears like a race-horse pawing the ground, impatient of the clog that pulls him to the earth, panting for pinions on the wind to sail. The improvement which Rosa has been making of late holds out hopes for her future career, which the pen cannot describe deliberately. Va, Rosa! ne t'arrete pas. Tu a stout pour arriver au faite de la gloire.

Nor must we forget the captivating twain, Demoiselles Esper and L'Amoureux, who personify Air and Water with so much ideal gracefulness, and in such a pretty spirit. Nothing can be more striking than the appearance of the pair who dance to admiration, and are nightly applauded in their eloquent "steps." What a galaxy of loveliness and talent has Mr. Lumley at command, if he would only make right use of it!

ROYAL ITALIAN OPERA.

The subscribers and the public had begun to despair of hearing the *Prophète* this season. The Wagner controversy having ended unfavourably for the directors of the Royal Italian Opera, Mademoiselle Joanna has taken the wisest course, and departed for her own country, when to return to England we have no authority for stating. The date of Madame Viardot's arrival seems indefinite, although her name figures in the prospectus of the arrangements for 1852. Under these circumstances, the revival of Meyerbeer's last *chef d'œuvre* presented difficulties apparently insurmountable. Such a sure source of gain to the treasury, however, was not to be abandoned lightly. Since its first representation, in 1849, the *Prophète* has never once been played to an indifferent house, and to lay it aside for a season would have entailed a serious deficit. The means of obviating this were not apparent until a champion stepped forward in the person of Grisi—Grisi, who has worked more zealously for the welfare of the theatre than any other member of the establishment since its foundation—who, besides her own extended repertoire in *opera buffa* and *opera seria*, had twice essayed the Grand French opera, and added Alice and Valentine to her long list of successes—Grisi undertook to sing the part of Fides, and save the *Prophète* from being shelved, and the theatre from being a heavy loser. Thus reassured, the management announced the opera, and on Saturday night, for the first time, Grisi appeared as the heroic mother of Jean of Leyden, the unhappy tool of the Anabaptists. The house was crowded to the ceiling, and the oldest and greatest favourite of the public added another laurel to her wreath.

In our endeavour to describe the merits and characteristics of Grisi's Fides, it is impossible to avoid some comparisons with her talented predecessor. Let us, then, at once say that, as a whole, though far less finished and elaborate, the impersonation of Grisi is more natural, more affecting, and more truthful, than that of Madame Viardot. Grisi fills up the character as Scribe imagined it. Her Fides is, from first to last, the *pauvre mère*, loving and resigned, constant in faith, yet never swerving in maternal affection. She eschews the tragedy-heroine, even in the most terrible positions of the drama. The scene in which she recognizes her son as the impostor, and belies herself to save him—that

where, alone in prison, she curses, and afterwards prays for him—and that where she reproaches him with sublime fortitude for his impiety, until, moved by his penitence, she grants him her forgiveness—were remarkable as exemplifications of Grisi's power of endowing a character with a deep peculiar sentiment, and preserving it through all the vicissitudes of incident and passion. There was no straining for effect—no dwelling for an indefinite period on some painful position, the bare announcement of which is enough to convey the impression intended by the dramatist—no superfluous gesture, or exaggerated pose. All was calm, dignified, and motherly; yet all was touching and effective, by force of truth and propriety. In the coronation scene, while attempting scarcely half as much, Grisi expressed nearly as much again as Madame Viardot. The attitude of sudden astonishment at beholding her son in the person of the crowned prophet, and the exclamation, "Mio figlio," were both striking from their simplicity. The whole of the scene which follows was admirable. The despair of Fides, when Jean of Leyden declares he has no knowledge of her—her anguish when he is about performing the pretended miracle—and her terror when she observes the uplifted dagger of the Anabaptists, threatening her erring but still beloved son, whose life hangs upon the word that hovers on her lips—were, one and all, assumed with consummate power. There was no touch of artifice, no evidence of calculated effect; in short, no obtrusion of the machinery of art, to modify and weaken the charm. In situations where action, unaccompanied by speech, is forced to play the part of eloquence, we can recall to mind nothing more touching and real than Grisi's advance upon her knees, when, with outstretched hands, she silently implores her son to desist from the act which is breaking the heart of his afflicted mother. No audience, however wedded to foregoing models, however bound by the long-cherished idea of any particular reading of a character, could have resisted such earnestness, grace, and unaffected pathos. Scribe is reported to have said, in allusion to two great singers (Viardot and Alboni), who successively filled the part of Fides at the Grand Opera in Paris, that the Fides of the one was *her* Fides, and that of the other *his* Fides. Had the gifted Frenchman witnessed Grisi's performance in the coronation scene, he would have been placed in some strait for want of words to express how Grisi was *his* Fides, and something more besides, which, though growing naturally out of it, he had not foreseen.

The music of Meyerbeer was first written for a high *soprano*, and then altered for Madame Viardot. Here was Grisi's chief difficulty, which, nevertheless, she gallantly vanquished. Except the first air, "O figlio mio," the passage in the coronation scene at Munster Cathedral, where Fides anathematizes the Prophet, "Dio salvi il re Profeta," &c., and the *adagio* in the grand air of Act IV.,—the two first of which she transposed a semitone, and the last a tone higher—Grisi sang all the music in the written keys. Nor did these transpositions materially affect the plan of Meyerbeer, who has not, like Mozart and Beethoven, an extreme sensitiveness of the natural relations of tonality. The cadenzas and ornaments of Madame Viardot were of course unattempted by Grisi, who substituted others, which, while better suited to her voice, were not less good in their way. Although yet not quite at home in the music, her singing was well studied, and effective throughout; and it was only in the two duets with Bertha that the want of a *contralto* voice was strongly manifest. These, and the air of the

mendicant Fides (Act III.), "Pietà, pietà"—of which we were surprised to find her make little or nothing—were the weakest vocal points in Grisi's performance, which in the cathedral scene attained the greatest excellence, and in the arduous *aria* of the last act, "O fero mio destino," left little to be desired. To conclude—as an exhibition of histrionic power, both in conception and execution, the Fides of Grisi may at once take rank among her highest assumptions; and when familiar acquaintance with the music shall have placed her more entirely at her ease, there is every reason to believe that it will equally shine as an effort of vocal taste and skill.

The general representation of the *Prophète* on Saturday night, was one of the most satisfactory we have witnessed. A printed apology was circulated before the commencement on behalf of Signor Mario, who was declared to be labouring under severe indisposition. This, however, was not apparent in his performance. His first *aria*, when Jean of Leyden recounts his dream to the Anabaptists, "Un impero piu soave," was sung with grace and sweetness; and in the grand *finale* to the second act, he gave the "Re del cielo," where the Prophet promises to lead the Anabaptists on to Munster, with more than ordinary power, and raised the enthusiasm of the audience, who recalled him before the curtain with acclamations. In the coronation scene, the dramatic excellence and poetical conception of the character and position, which have been so highly extolled in Mario's impersonation of the Prophet, were more than ever apparent; while his intonation in the strange and unprecedented vocal intervals with which Meyerbeer has expressed the words that accompany the miracle, was faultless. The whole of this impressive scene between the Prophet and his mother was acted to perfection, and the sensation produced upon the audience terminated in a double recall for Grisi and Mario. We must briefly state that the music of the three Anabaptists was remarkably well executed by Stigelli, Polonini, and Formes, that Tagliafico was as correct and effective as usual in the part of Oberthal, and that Madame Castellan sang the opening *aria* (composed expressly for her by Meyerbeer) and the other music of Bertha, with her accustomed brilliancy. The trio for Oberthal, Zacharia, and Jonas, one of the most artistic compositions in the opera, went off with great spirit, the acting of Herr Formes in this, as in the other dramatic situations where he is concerned, giving singular prominence to the character of the chief Anabaptist. The orchestra and chorus, under Mr. Costa, were all that could possibly be desired, and the effect of the *spectacle* was much enhanced by some striking improvements in the skating scene, for which a new "set" has been provided, which abandons the whole of the stage to the *divertissement*. The clever dancing of Mademoiselle Robert, and the spirited evolutions of the skaters, were rewarded by continual plaudits. Take it all in all, the great length of the *Prophète* has, perhaps, never been felt so little; and although, in the last act, Mario was compelled to husband his resources for the final air, "Beviam!" which taxed him severely, the interest of the audience never flagged. At the conclusion, Grisi and Mario were again recalled.

BIRMINGHAM MUSICAL FESTIVAL.

(From *Aris's Birmingham Gazette*, June 28.)

LIKE many other great undertakings, the Birmingham Festival rose from a small beginning. During the triennial periods from 1769 to 1796 inclusive, the aggregate profits amounted to only £4092;

though, even then, they were progressive, the profit of 1769 being but £229, while that of 1796 was £897. But the year 1799 was the beginning of a new era. It was then our late lamented townsman, Mr. Joseph Moore, entered upon that influential management of the Festival which continued with unabated zeal and activity to the day of his death. His reputation for judgment and taste induced the Hospital Committee to consult him as to the plan of the Festival of that year, and the result of his enlarged views was a profit of £1470. From that time they gradually increased in the scale of expense and the amount of profits, till in 1823 the receipts amounted to the great sum of £11,115, of which £5806 was clear profit. The Festival had now attained a magnitude which rendered it apparent that its further progress would be checked, unless a more spacious and convenient locality than St. Philip's Church could be obtained for the performances; and hence arose those strenuous and persevering efforts in which Mr. Moore took the lead, and which brought about the erection of our superb Town Hall, an edifice of which, not Birmingham only, but England, has reason to be proud. The opening of the Town Hall was inaugurated by the Festival of 1834, which was planned on so great and splendid a scale, that its expenditure amounted to no less than £8037, while it realised a profit of £5489, whereof £4035 was paid over to the Treasurers of the Hospital, while, of the remainder, £1200 was paid to the Town Hall Committee, for the purpose of lengthening the hall, to make it more suitable for the Festival, and £254 was applied towards the expenses of the organ. The subsequent Festivals have been in a similar style of grandeur, and their profits, though they have varied from temporary circumstances, have been of corresponding magnitude. The sum paid over to the General Hospital, from the first Festival, in 1769, to the last, in 1849, amounts to £65,848. The organ in the Town Hall, one of the greatest and finest in Europe, and valued at £5500, is also the property of the Hospital; which institution, accordingly, has been benefited by the Festival to the extent of above seventy thousand pounds sterling.

The profits of the Festival are the main source from which its expenditure is defrayed. This has been the case from the beginning, and is so now as much as ever. It appears by the Hospital accounts, for many years back, that the annual subscriptions and donations have not covered more than one-half of the yearly expenditure, and that the Charity has consequently been dependent on casual sources of income, and above all, on the profits of the Festivals. This is strikingly apparent from the last (the seventy-second) annual report of the auditors of the Hospital for the year ending at Midsummer, 1851. The auditors state that the expenditure of the Hospital for the fifteen months from the above date, to the period at which receipts from the next Musical Festival may be expected, cannot be estimated at less than £7000, towards which the institution can only count upon receipts from subscriptions, donations, dividends, &c., to the amount of £3746. "This prospect," says the report, "cannot be considered as encouraging in a financial point of view, and demands the careful consideration of the Committee and Governors; but the auditors trust, nevertheless, to that consideration, and to the public spirit of the inhabitants of this town and district, on whom the Hospital has, for seventy-two years, conferred such inestimable benefits, to prevent any necessity for undue contraction in the extent, or de-cle-sion in, the efficiency of its present extended sphere of usefulness." A further proof of the present urgent necessity for large pecuniary support is to be found in the proceedings of the quarterly meeting of the governors and subscribers to the Hospital, on the 21st of the present month. It then appeared, that the Treasurers' account was overdrawn to the amount of £524, in addition to cheques signed that day for £436, in order to clear the expenditure to the end of May; it was estimated that the necessary expenditure for the next four months would create a total deficit of £2800; and in this state of affairs the gentlemen present advocated an appeal to the inhabitants of the town and neighbourhood for the support of an institution which conferred such important benefits. This appeal, so just and well-grounded, our public can most effectually answer by continuing to the Birmingham Festival the support it has constantly received for three-quarters of a century—a support which has been the main source

of the greatness of our noble and magnificent Charity; while, at the same time, they will provide for themselves a grand and elevating entertainment, and will contribute (as they have done so long) to the cultivation of a beautiful art, pre-eminent for its importance as a source of social enjoyment, and for its salutary influences on human character—raising the mind above sensual gratifications, and opening it to the admission of holy thoughts and gentle feelings.

In this point of view the Birmingham Festival has been not less remarkable than it has been a powerful agent in the cause of "god-like charity." Its long existence has embraced a period which may be regarded as the most eventful in the history of music, a period of constant and rapid progress. And this progress the Birmingham Festival has contributed to accelerate, because it has not only kept pace with, but has rather been in advance of, the taste and knowledge of the age. In truth, when we peruse the records of the Birmingham Festival, we seem to be reading the history of music for three quarters of a century; for we find that the greatest works of genius in every branch of the art have been brought under the notice of our provincial public as soon as they were known, and sometimes before they were known to the metropolis itself; nay more, several of the most sublime of these masterpieces have derived their being from the Birmingham Festival. And its records, in like manner, bear the name of every great artist, vocal or instrumental, who has appeared in England during the whole period of its duration.

Looking back, for example, to the beginning of the present century, we find the illustrious Billington, then in the zenith of her fame, giving, in concert with Harrison, Vaughan, and Bartleman, those exquisite performances of English glees which have never since been equalled; that beautiful and truly national description of music having long been allowed to fall into unmerited neglect, though there is now a prospect of its revival. At that period, too, we find Braham, then in his youthful prime, astonishing the public by the universality of his powers, from the sublime strains of the "Messiah" to an Italian bravura or an English ballad. In the year 1811, we notice the performance of a symphony of Beethoven, at a time when the Philharmonic Society, which first brought the works of that mighty master into notice in the metropolis, had not begun to exist. In the same year we had Catalani, when her astonishing powers were yet new to the English public, with Tramezzani, one of the greatest dramatic singers that has ever appeared; and from these great artists we had fine specimens of the operas of Mozart, then almost unknown. In 1814, we enjoyed the dawning genius of Stephens, whose star had just appeared on the horizon, and who, for many years afterwards, was one of the brightest ornaments of our Festivals. In 1826, we had the merit of producing, for the first time in England, the sublime "Tod Jesu" of Graun, a work regarded in Germany as the "Messiah" is in England, and the beautiful and pathetic "Joseph" of Mehul. The Festival of 1834, which, as we have already mentioned, formed the inauguration of our new Town Hall, was memorable in various respects. It was in that year that the orchestra and chorus were enlarged to about 370 performers, a strength required by the vastness of the locality, but which has subsequently been still further increased, the tuneful host in 1849 having been nearly five hundred strong. The year 1834 was distinguished by the production of the Chevalier Neukomm's oratorio of "David," written expressly for the Festival, and performed under the direction of the composer. The effect of the performance was so great that it is somewhat difficult to account for the neglect into which a work unquestionably possessed of much grandeur and beauty has subsequently fallen. The cause, we take it, is a deficiency of originality. Neukomm was the disciple of Haydn, and in all his works we are too much reminded of the style of his master. More memorable still was the great event of 1837, the production of the "St. Paul" of Mendelssohn. It is to the Birmingham Festival that the world owes the existence of this mighty work. During Mendelssohn's first visit to England in 1829, Mr. Moore, who made his acquaintance, discerned the character of his genius, and afterwards visited him at Berlin, with the view of suggesting to him the composition of an oratorio—a suggestion of which not only "St. Paul" but all Mendelssohn's sacred works may be regarded as the fruits. At the next Festival, of 1840, the

famous "Lobgesang," or "Hymn of Praise," a work which combines the forms of the orchestral symphony and the cantata, also composed expressly for Birmingham, was performed. And in 1846, our Festival added the crowning glory to the name of Mendelssohn by producing his immortal "Elijah." He personally directed the performance of all these masterpieces; on the last occasion he officiated, in conjunction with Mr. Moscheles, as general Conductor of the Festival, and his amiable manners will be long remembered by those who enjoyed the pleasure of his society.

Our last Festival, in 1849, must be fresh in the memory of our readers. The musical direction was now placed in the hands of Mr. Costa, whose deep and comprehensive knowledge of his art, great practical experience, and energy of character, render him the ablest conductor that this country has ever possessed. Many important improvements were made by him in the orchestral arrangements; and the performances (which included a repetition of the "Elijah," and another work of Mendelssohn's, the dramatic cantata of "Athalia") were the most complete and splendid that Birmingham has ever witnessed.

Having taken this retrospect of the history of the Birmingham Musical Festival—necessarily slight and general, but sufficient, we trust, to impress our readers with a just conception of its important character and beneficial influence—we propose, in the interval prior to the approaching Festival in September, to give a series of papers on topics connected with it; including a sketch of the life of Handel, with some remarks on his works, particularly the "Messiah" and "Sampson," both of which it is intended to perform; an outline of the life of Mendelssohn, with observations on his principal compositions; a brief memoir of Haydn in connection with his great oratorio, the "Creation;" together with such comments on the new works to be produced, performers engaged, &c., as may be suggested by the arrangements as they transpire. If, by these means, we can do ever so little towards increasing the public interest in the approaching performances, we shall rejoice to think that our humble efforts in a good cause will not have been wholly useless.

Dramatic.

GERMAN PLAYS.—The performances of the German Company terminated on Thursday evening by the representation of Goethe's *Faust*. We certainly think that the public are greatly indebted to the spirited efforts made by Mr. Mitchell to provide them with amusement of an eminently intellectual description. Not only has Mr. Mitchell presented to a London audience some of the *chef d'œuvres* of Schiller and Goethe, but he has produced them in so complete and satisfactory a manner that were we to travel all over Germany we could not witness anything more perfect. In this undertaking, as in every other, Mr. Mitchell has followed his invariable custom of doing all he does in the very best style. We hear that there is a possibility of the German company giving another series of performances at the St. James's next year. We hope that this report may be correct.

HAYMARKET.—There is an old saying to the effect that "Two are company, three are none;" and such is the opinion of Mrs. Moore, wife of Charles Moore, Esq. Mrs. Moore, whose Christian name is Maria, is a young and interesting lady, who has been married, at the time we write, exactly three months and three days. She is dotingly fond of her husband, and, were she allowed her own way, would never let him out of her sight. A bad practice, Mrs. Moore—a very bad practice! A little variety is always pleasing, and prevents the existence of that terrible obstacle to happiness in the married state—satiety. *Toujours perdriz* soon falls upon the taste. This, however, seems to be a fact of which every young married lady is profoundly ignorant; or which, at any rate, she appears to think does not apply in her own case. Mrs. Moore would have her

Charles continually by her side, and never allow him to go out fishing, or riding, or smoking, or indulging in any of the many other amusements for which he evinces a partiality. Her anger is, therefore, excessive against poor Harry Damon, Charles's friend, who is stopping on a visit at their house. Everything that Charles does at all distasteful to his Maria, is laid to poor Damon's account. Accordingly, Maria determines on getting rid of Damon. She endeavours to obtain her Charles's consent to her project; but her Charles, who entertains a real friendship for Damon, refuses to give it. After having tried flattery, entreaties, despair, passion, and all the other weapons which a pretty woman knows so well how to wield, and found that in this instance, at least, they are of no earthly use, Maria determines to follow the advice of her aunt. This aunt is one of those strong-minded females who possess a great idea of their sex's rights, and are always ready to excite young married ladies to stand up for their dignity, and not to be domineered over by their husbands. In fact, this aunt belongs to that class of disagreeable beings who are sure to strew discord wherever they go, and who are as dangerous in a *ménage* as a firebrand in a powder-magazine. Maria has written to this said aunt about Damon, and the aunt replies by advising her to try a certain stratagem mentioned by Le Sage in one of his stories. Maria accordingly seeks an interview with Damon, and after giving him to understand that she is the victim of an unfortunate passion for him, begs, as he is regardful of his friend's honour and of his own, not to mention her piece of mind, that he will instantly leave the house. Damon is absolutely dumfounded; but, as soon as he has somewhat recovered from his surprise, promises all that is required of him. Maria is enchanted at the success of her stratagem. But her triumph is not destined to be of long duration. After she has left the room, Damon happens to find an open letter; that from Maria's aunt. He thus discovers the trick that has been played upon him. Not being desirous that the lady should imitate Le Sage's heroine in every point, and lose him her husband's esteem by telling the latter that she had insisted Damon should leave the house as he had shocked her by a declaration, he resolves on stopping and giving her a severe lesson. He accordingly proceeds to make love in a most frantic manner, calls her "his own, his dear Maria," and tells her he cannot exist without her. The lady is most indignant, but she can do nothing, for Damon appeals to the sentiments which she has confessed she feels for him. The joke is beginning to be a very serious matter, and at last promises to be attended with fatal results on Charles's rushing into the room and discovering Damon at his wife's feet. A stormy scene follows, but everything is ultimately arranged to the satisfaction of all parties on Damon's producing the old aunt's note to Maria, and the volume of Le Sage. Such is the substance of a new one-act comédietta, entitled *A Novel Expedient*, and produced at this theatre on Wednesday evening with decided success. The part of Maria was played with the most enchanting truthfulness by Mrs. Sterling, who is particularly at home in parts of this description, while the quiet and elegant although eminently forcible acting of Messrs. Leigh Murray and Howe, must have satisfied even the author himself—and we pronounce this opinion with the full knowledge of how difficult a thing it is to satisfy the *genus irritabile vatum*. The dialogue is exceedingly terse and vigorous, and without the slightest trace of foreign origin, although Mr. Leigh Murray announced amidst a thunder of applause, that *A Novel Expedient* was adapted from the

French, by Mr. B. Webster, whom we sincerely congratulate on his success.

SURREY.—*Ernani* has been among the attractions here during the last fortnight. A manifest improvement has taken place in the performance of this opera, since we noticed its production here last autumn. Our readers are aware that we are among the dull perceptions with regard to the divinity of Verdi's muse; but it cannot be denied that this opera, which is his best, contains, besides several smooth and graceful melodies, some happy dramatic effects, particularly in the choruses and concerted pieces, and the attention now bestowed on these, is one of the benefits derived from the management being vested in an artist of talent and experience. As this opera is now pretty well known to the visitors of the Surrey, we need say only that Miss Romer, as the heroine—a part excellently suited to her—was encored in her duet with Mr. Travers in the second act, and in the last solo, the honour being due in the latter case to her acting as well as singing. Meyerbeer's *Prophète* is to be one of the early novelties. There is no lack of spirit in the new management.

SURREY ZOOLOGICAL GARDENS.—The season has begun here in right earnest. The crowds that M. Jullien and his band have drawn to the gardens during the week are the best test of the judgment and spirit of the directors. We were too late for the first part of the selection, which included solos by Herr Koenig and Signor Bottesini. No matter—these gentlemen may safely snap their fingers at every Aristarchus in England. The second part commenced with a selection from Meyerbeer's opera of *The Prophet*. Then came the scherzo of Beethoven's choral symphony, played with the utmost precision and delicacy, and listened to with an attention scarcely to be expected in a mixed and locomotive audience. The fair star of the evening, Miss Cicely Nott, now stepped forward and sang Marliani's aria, "*Stanza di piu*." This lady has a sweet voice of moderate power. The song is a dramatic and difficult one; and the effects of nervous timidity were too apparent in the fair vocalist to enable us to speak with confidence of her florid singing; but in Roch Albert's song, "*The echo of Lucerne*," with Desmond Ryan's words, she was more at her ease, and the effect was in proportion. The song has a pretty and dainty melody, and tells the tale of the verses with appropriate unity and grace. The syren delivered it with a delicate *naïveté* which elicited a loud and unanimous encore. Jullien's valse, "*The Prima Donna*," is one of the best and most popular of his pieces of this kind. His galop, "*The Review*," concluded the concert. The fireworks have received some splendid additions. The self-igniting rockets, thrown from the water, are, we believe, a novelty.

VAUXHALL.—If unceasing industry and cultivated taste in catering for the public be means to insure an extended patronage, Mr. Wardell, the lessee, should, beyond all question, reap a golden harvest. The gardens have not assuredly within our memory—and the elder grey doth somewhat mingle with our younger brown—borne so gay and attractive an aspect. Each night some new feature, admirable for its propriety, and charming for its artistic conception and development, meets the eye, and imparts a perfect completeness to the otherwise brilliant scene. Several new pictures, from the glowing palette and graceful pencil of Dalby, an artist who promises to take a foremost rank among the most distinguished artists of the day, have been introduced since the opening. The subjects have been felicitously chosen, and represent, with great breadth and vividness, "the presenta-

tion of Shakspeare to Queen Elizabeth at Hampton Court; "the death of John Hampden at Chatham Field;" and "the slave market at Stamboul." The latter canvas is significantly placed at the entrance of the Algerine harem, and denotes a foregone conclusion. The physiognomies are varied and characteristic, and the several episodes are very happily introduced. A new aspirant for pyrotechnic honours, Mr. Coton, has created a marked sensation by the novelty of his designs, and the charming harmony of his coloured lights. Among his most successful inventions, is a new species of rocket, from which issue, when at their highest altitude, myriads of fiery balls, in all the tints and shades of the rainbow. The set pieces are skilfully arranged, and the general effect is quite equal to the world-famous display given at Suhl-senfelz, by the King of Prussia, upon the occasion of Queen Victoria's visit to Germany. The concert company has been strengthened by the engagement of the Belgian buffo, M. Jonghsman, whose vocal efforts are enthusiastically re-demanded. The new ballet of "Zelita," with its admirable groupings, exquisite dancing, and gorgeous final scene, is one of the most prominent delights of the public. Nothing so complete has been witnessed out of Her Majesty's Theatre. Mdle. Piéron is applauded with enthusiasm; and our old young favourite, Mdle Julien, whilom of the Opera, has moulted no feather of her grace and agility. The dioramas of "the Arctic regions," and "the Lake of Lucerne," attract crowds of admirers; while the brilliantly lighted arcades, and the exhilarating strains of Arban's dance music, and Dean's military band, form a scene which would require the genius of an artist to describe, and the pencil of a Turner to depict.

JENNY LIND'S CARD.

"DURING my last stay in London," says Mons. Fiorentino, "I was lounging one morning in Mr. Mitchell's library, when I saw a young man enter. His appearance was modest in the extreme. He coloured up like a young girl at every word he uttered, and scarcely dared to raise his eyes to look at the person he was addressing. He asked for two gallery Opera tickets, for which he paid. He then inquired of the shopman whether he could have some cards of address engraved. On receiving an answer in the affirmative, he chose the kind of card, the sort of letter, and the size of the plate, and, after haggling about the price for a long time, gave the following names—'Monsieur Goldschmidt and Madame Goldschmidt, née Jenny Lind.'"

At the time that Mons. Otto Goldschmidt was thus bargaining for a few cards in Mr. Mitchell's Library, Jenny Lind had just forwarded the Swedish Government the sum of 250,000 francs, for the foundation of additional schools for gratuitous instruction, in those parts of the country where the number of these establishments is not sufficient for the wants of the population."

Provincial.

SHEFFIELD.—Mr. H. T. Monk, a pupil of Mr. G. A. Macfarren, has been appointed organist of St. Philip's Church in this town.

PLYMOUTH.—The Philharmonic Concerts are at an end. The last was unusually well attended from Mrs. Henry Reed making her *réentrée* after her severe illness. Lord Graves too, an amateur of no mean pretensions, lent his powerful assistance. Mrs. Reed's reception was enthusiastic, and the committee may think themselves fortunate in having an artist of such brilliant talent so near the scene of action.

MR. CARTER LEE'S SKETCHES AND SCRATCHES.

MR. CARTER LEE gave the last of his present series of "Sketches and Scratches," at Willis's Rooms, on Friday evening, the 25th ult., before a crowded and fashionable audience, and he starts almost immediately on his provincial tour, where we heartily trust his clever and agreeable entertainment will prove a good draw on the pockets of his country cousins. His efforts merit, and will doubtless secure, every success; for he combines the amusing gossip of a *raconteur* with very superior musical attainments, and his solos on the flute and concertina never fail to excite the heartiest admiration and applause. We understand he has added various novelties to his *repertoire*, not the least important of which is a *resumé* of the opera of *Norma*, delivered by song and story, in the costume of the Druid priestess, sickle and all. Mr. Carter Lee evidently intends his provincial friends shall have the most for their money; and Alfred Crowquill's "Scratches" will be exhibited by means of the most powerful oxyhydrogen apparatus. Any one, however, who sings, plays upon the flute, piano, concertina, violin, and banjo, and is a good mimic, can surely make an evening pass very merrily without extraneous aid; but Mr. Lee is profuse in his public catering, and we shall be much mistaken if he does not return from his country trip laden with something more solid than mere golden opinions. He has our heartiest wishes for such a result, and his crowded audience on Friday augurs a speedy renewal of his whimsicalities in the metropolis.

Miscellaneous.

MUSIC-HALL.—Mr. Selby, well known in the theatrical profession, commenced on Wednesday night an entertainment of a novel kind at the Store-street Rooms. He runs through a brief history of England from the ancient Britons to Queen Victoria, and he illustrates his subject by showing living persons clad in the costumes of the various periods. The entertainment, which comes as a sort of pictorial supplement to a useful book on the history of England which Mr. Selby has recently published, is very cleverly managed, and the introduction of the costumed figures is effective. Still, if he gave a little less poetic description and a little more prose, it would be an improvement.

MISS EMMA GOODMAN'S CONCERT.—It requires no ordinary amount of nerve on the part of a *debutante* to make a "first appearance on any stage" in such a neighbourhood as Cavendish Square. The very name of the Beethoven Rooms carries with it an air of classic severity. Those who can pass muster before such musical audiences as are invariably found whenever a new aspirant for fame is presented, may calculate on having gained a position. Miss Goodman's name is not, as yet, familiar in the musical republic; that it will be, is an assertion that we venture to hazard, merely from a first hearing of her pianoforte playing on Friday evening. It was evident to every one that during a great portion of the first part of the concert she was positively "suffering" from nervousness, and this incapacitated her from doing that justice to a sonata of Beethoven's in C sharp minor, which under more favourable circumstances she would have done. Her close intimacy with laborious study was apparent in the aerial volancy of her fingers, the delicate crispness of her touch, and its exquisite elasticity. The selection of divers styles of compositions gave her an opportunity of displaying—even where the busiest work for the finger was demanded—an intelligence of the nature and intent of the composer. While we lavish high praise on foreigners who have been of late stocking the musical market, we feel that we should be wanting in duty to our musical readers, and sinning against good taste, if we did not award to Miss Goodman a congratulatory word. Time and a few other appearances will give her confidence.

In her selection of studies at the close of the concert she felt "more at home," and acquitted herself so well that there was a unanimous call for repetition. A *vivace* brilliant of Chopin's was played a second time, after which the company left, evidently much pleased. With the vocal portion of the concert exceptions might be taken, but on the whole Miss Goodman may consider her first attempt quite as fortunate, if not more so, than scores of debutantes who, like herself, had thus to pave the way to future celebrity.—*Era*.

MISS BINFIELD WILLIAMS.—The performance of this youthful pianist at her benefit a few days ago, has excited some attention. When Miss Binfield Williams came before the public two years ago, she showed the most decided marks of promise. Her style and thoughts are now becoming developed. To great brilliancy, she adds a firmness and delicacy of touch, which enables her to give effect to a refined perception of the music she plays—an identity with the beautiful ideals she is interpreting, that cannot fail, before long, to place her among the first of our fair classical pianists. Her defects, arising chiefly from nervous excitement, time will very soon remove.

MRS. ALEXANDER NEWTON gave a *Matinée* at her residence, 5, Perry Street, Bedford Square, under distinguished patronage, on Tuesday. She was assisted by the Misses Rose Braham, Ellen Stewart, Brougham, Madame Macfarren, Mr. Swift and Mr. Weiss, as vocalists; and the Messrs. Viotti and G. Collins, J. Ward, Richardson, and Alexandre Billet as instrumentalists. Mrs. Newton sang Mozart's "Non temer," Kücken's "Tear," "With verdure clad," together with taking part in some concerted pieces, and in all was eminently successful. The room was crowded. Messrs. Anschuetz, Salamans, Billet and Biletta, acted as conductors.

VAUXHALL.—The gardens have been, during the week, brilliantly attended. Among the visitors was his Highness Said Pasha, attended by Captain Clarendon, and a numerous suite. His highness attracted great attention; he applauded, with considerable enthusiasm, the pretty ballet, and seemed to enter with great enjoyment into the various amusements of the gay scene. His highness remained until the termination of the fireworks.

GALLERY OF ILLUSTRATION.—The attraction of the Wellington achievements continues undiminished. The aristocracy and the public in general have visited the gallery in crowds during the week.

SACRED HARMONIC SOCIETY.—A supplementary performance, being the last of the present season, will take place on Monday evening next, on which occasion Spohr's oratorio "Calvary" will be performed for the first time by the Society. Exeter Hall will then be closed, and during the recess repaired and re-decorated previous to the Society resuming their grand oratorios.

SCHOOLS OF MUSIC.—Germany and Italy may each be regarded as the abiding realm of sweet sounds, a special nursery and home of music. They are the two countries from which, since the days of modern civilisation, the great supplies of musical thought and feeling have been diffused abroad, for the delight of nations; the feelings, for the most part, proceeding from Italy, and the thoughts from Germany, conformably to the characteristics of the two people respectively. Impulse and passion predominate on the Italian side, intellect and fancy on the German, and the division into two great schools, or systems, marked severally by those opposite qualities, takes its date from about the commencement of the eighteenth century. The two musical *natures*, thus distinguished from each other, have found each a different channel for its expression—that of Italy becoming essentially *vocal*—that of Germany, *instrumental*. Italian music is fresh from the heart, spontaneous, and *glows* with melody. German music, true to the spirit of its birthplace, is either grave and solid, or wild and fantastic. Less simple than the Italian in its elements, the German musical genius has sought its chief glory amid the intricate combinations of orchestral science, where its laborious and meditative turn can have fullest exposition.—*The Violin, by Dubourea*.

M. FEDOR, the eminent tenor, who made so successful a *début* at Drury Lane, has left for Paris, *en route* to Marseilles, where he has an engagement at the opera.

HIGHBURY.—A concert was given at Highbury Barn on the 17th ultimo, for the benefit of Miss Hinckesmann, a pianiste, who has been disabled by accident from exercising her profession. Highbury Barn is now a full-grown tavern, with a large assembly room. To the honour of English artists, the name of those brought together on this occasion, was legion.

— "Give but the word for *charity*,
And strait more willing *vocalists* appear,
Than France and Italy keep in constant pay."

They must not, however, take it amiss if we cannot always particularise the exertions of each, especially as in the present case, we were compelled to leave at the end of the first act; among the noticeable features of which were Rode's air with variations, sung with brilliant effect by Madlle. Evelina Garcia, and vociferously applauded; and Handel's song "Angels ever bright," charmingly given by Miss Messent. Vocalists now-a-days hunt fame in couples. The first couples were the Misses Williams, then we have the Misses Birch, the Misses Mascal, and the Misses Brougham. These last-named ladies, who have a most twin-like resemblance to each other, were very loudly applauded in a duet, and Mr. Henry Drayton was encored in a song. Mr. Charles Salaman conducted, and the room was well attended.

ENGLISH GLEE AND MADRIGAL UNION (of the St. James's Theatre).—Miss Burdett Coutts gave a grand concert on the 30th ult. at her mansion in Stratton Street, when a brilliant assemblage of the nobility, including His Grace the Duke of Wellington, the Bishops of London and Oxford, and the *élite* of the *beau monde* and *corps diplomatique*, availed themselves of this opportunity of hearing the English glee and madrigal interpreted in that highly finished and perfect manner for which the members of this union (Miss Louisa Pyne, Miss Dolby, Miss E. Birch, Messrs. Francis, Land, Swift, and Frank Bodda) are so justly celebrated. The programme consisted of admired compositions by Horsley, Sir H. Bishop, Macfarren, Mornington, Webbe, Barnett, and Goss, and gave evident satisfaction to the noble and distinguished guests of Miss Burdett Coutts, several pieces being honoured with encores. It is gratifying to find the aristocracy returning once more to the just appreciation of a school of vocal music that England may well be proud of, and we trust we may frequently have occasion to notice patronage so highly merited. The concert was under the able direction of Mr. Land (Hon. Sec.), who assisted in the glees and presided at the pianoforte with his well-known skill.

THE MELODISTS' CLUB held their last meeting of the season on the 24th ultimo, the president, Lord Saltoun, in the chair. Spohr, Hallé, and Richardson, were amongst the visitors. M. Hallé delighted the company with his exquisite performances on a very fine grand pianoforte by Messrs. Collard, sent for the occasion; and it may well be supposed our countryman, Richardson, gave equal delight by his finished and perfect flute playing. Songs were sung by Mr. Donald King, Herr Reichart, Mr. Lawler, and Mr. Land, the latter gentleman presiding also at the pianoforte.

M. HENRI PANOFKA, the accomplished professor and composer, has left London to reside in Paris.

HERR STAUDIGL, the celebrated basso, has returned to Vienna to fulfil his engagement at the Opera. He intends revisiting London next season.

MADAME LUCCI SIEVERS' *Matinée Musicale* at the New Beethoven Rooms, attracted a distinguished, although not crowded audience, on Saturday, her programme including the names of Mesdames Tasca, Hugot, Zisca, and Miss Stabbach; Signor Gardoni, Mercuriali, Fortini, Calcagno, Salabert, Susini, and De Becker. Mr. Benedict played a fantasia in his usual elegant manner, and the solo by M. Wulle on the clarinet gave much pleasure. Kücken's "A ride I once was taking" (Trab, trab), naively sung by Madame Zisca, was encored, but Madame Zisca gave a French song, "Le Moulin," in lieu, with which the audience were much delighted. Madame Tasca's execution of Rode's air has been noticed before by us. A pretty ballad, by Wrighton, "Sweet home," was sung with much expression and finish by Miss Stabbach, a young lady that cannot fail to progress in the good opinion of the public, for which she possesses many qualifications. The concerted pieces went off with much spirit. The fair concert-

giver displayed talent in various forms; and, besides being a composer of no mean capability, gave much satisfaction in the simultaneous performance of a duet on the piano and harmonium, a combination we have not hitherto heard in a concert-room. Her execution is neat and tasteful. Madame Sievers concluded the concert by singing, in excellent style, some of her own romances.

MADAME AND HERR GOFFRIE gave their annual concert in Willis's Rooms on Thursday morning, which commenced with Hummel's trio for pianoforte, Miss Clara Hemming; violin, Herr Goffrie; and violoncello, Herr Haussman, and was performed with good effect, introducing Miss Clara Hemming, a pupil of Madame Goffrie, who displayed firmness of touch and distinct execution. Mr. Swift received great applause in F. Mori's song, "Tis only thee I love." Madame Anna Bockholtz Falconi was highly appreciated and applauded in a song by Desanges, and was similarly complimented in a German song. Herr Joachim played a romance (on the violin) of his own composition, and a fugue of Bach in his usual delightful manner, and was loudly encored, but he only acknowledged the compliment. Miss Ellen Rowland sang Molière's ballad "The woodland is drear" in a very pleasing manner, as she did also a ballad of Howard Glover, "Voices from home." Madame Goffrie performed Beethoven's sonata, No. 3, in C major, in a very charming and effective style. She also played Beethoven's sonata (dedicated to Kreutzer), with Herr Joachim, and elicited loud and unanimous applause. Herr Von der Osten sang Mozart's aria, "Das Bildniss," with taste and expression, and received great applause for his effective and expressive singing of Beethoven's "Adelaide." The concert concluded by Madame Goffrie playing Schuloff's *Carnival* in a very brilliant and characteristic manner, for which she received the continuous and well-merited applause of a crowded and fashionable audience. Mr. Frank Mori and Herr A Gollmick conducted.

HERR RAKEMANN.—This talented pianist, we understand, intends shortly returning to America, but will give a farewell *matinée* previously.

MR. W. E. JARRETT, Mr. Ricardo Linter, Mr. F. W. Hird, and Mr. B. R. Isaac, the well-known pianists and composers, are in London for a short period.

ROYAL BOTANIC SOCIETY.—The grounds of this society presented a very gay appearance on Wednesday last. The weather being so fine, induced thousands of the *beau monde* to assemble there for the purpose of inspecting the show of flowers, which was very good, and to listen to a programme of music performed by the Royal Horse Guards (Blue), under the direction of Mr. Tutton, the First Life Guards, under Mr. Waddle, and the Second Life Guards, under the direction of Mr. Grattan Cooke. The bands performed excellently. The best pieces were a selection from *Robert le Diable*, by the First Life Guards; Grattan Cooke's "Troik Song," by the Second Life Guards; a selection from *Linda di Chamouni*, by the Blues; and Mr. Tutton's clever arrangement of Auber's overture to *Les Diamans de la Couronne*, played simultaneously by the three military bands, which produced quite a *furor* among the audience.

SCHOOL SINGING.—As far as details go, amongst the drollest establishments of the West Indies, are the "Mico schools," founded by some old lady with more money than wit. One of these institutions is within a hundred yards of me. Singing seems to be the grand feature, and I hear the children singing in chorus half the day. Pious ejaculations are accompanied by the drollest tunes. As a specimen, I may mention one of the St. Vincent melodies:—

"Holy Bible, book divine, tural-ural, tural-ural,
Precious, precious, thou art mine, tural-ural, tural-ural."

The tune was "Bonnie laddie, sodger laddie." "A boat, a boat, unto the ferry," is another infantile chorus, whilst the children promenade round the school-room. When the children were dismissed, the seminary was attended by adult teachers from seven p.m. until nine o'clock, and then I had the benefit of the full choir. "Here's a health to all good lasses" was a favourite glee. Coloured ladies as teachers joined the class, and gave the "Canadian Boat Song."—*Day's Five Years' Residence in the West Indies.*

M. PRUDENT'S CONCERT.—M. Emile Prudent gave a second concert, at Willis's Rooms, on Saturday, May 22. As at his previous concert, he confined his performances entirely to his own compositions. He played a "Caprice" on subjects from *La Sonnambula*; a "Grand Fantasia" from *Guillaume Tell*; a little piece entitled "Villanelle;" and a study, called "Le Reveil des Fées." These pieces, and indeed all M. Prudent's music that we have met with, belong to what may be called the ultra-modern school, of which, however, these are very favourable specimens. They have a great deal of fancy, graceful and elegant ideas, and passages of immense fire and brilliancy. But, like the pieces of Thalberg, Dohler, Schuloff, Dreyschock, &c., they are too much calculated for the mere display of mechanical dexterity. As a pianist, M. Prudent is of the highest order. He has tone, execution, style, finish, every quality of a great performer; and we have never heard him without wishing—not certainly that he would lay aside his own compositions—but that he would likewise apply his executive powers in developing the beauty and grandeur of Beethoven or Mendelssohn.—*Daily News.*

THE INDIAN HUNTER.—A very interesting occurrence took place some year afterwards: when travelling alone in the extensive and magnificent forests of America he met with an Indian chief, and almost one of the last of a long race of warriors, with whom he entered into conversation, and found him a very much better-informed man than he could have expected to have found in those wild regions. The Indian most pathetically expressed his feelings of surprise that the white man who is in the possession of every necessary and almost every luxury of life, should wish to deprive the Red Skin of their forests and hunting fields, which they had possessed for ages without molestation, and thus take from them the only means they had of gaining a peaceful livelihood. After a long discussion on the wrongs the white man inflicted on the hunter, who had never done any harm to him, the Indian took a melancholy leave, and on going away he began to sing one of his own native songs, the melody of which was particularly simple and flowing, and most beautifully expressed his contending emotions.—*From T. H. Tomlinson's Lectures on Music.*

MISS ROSE BRAHAM.—The concert of this charming vocalist will take place on Wednesday next, at Exeter Hall, at eight o'clock, at which Mrs. Alexander Newton, Miss Messent, Miss Stabbach, Mr. Swift, and Mr. Frank Bodda will assist, accompanied by other well known artistes. Conductors, Messrs. Charles Salaman, Haskins, and Anschuez. The programme being well selected, will ensure her a bumper.

TO CORRESPONDENTS.

RAFFAELE PARAVICINI.—We have received six duets from this master, which shall be reviewed next week.

T. M.—M. Szekeley's concert was changed to the morning of the same day, of which, however, no notice appears to have been given. Our reporter was placed in the same situation as T. M., losing both time and money. M. Szekeley ought, in justice, to pay for both.

T. E. B.—We don't know where the *ci-devant* vocalist is now. The Trunk is in town, and about to change his domicile.

A CONSTANT READER.—The address of the Rev. George Roberts is, 19, John Street, Bedford Row.

MISS DURLACHER.—We were in error in stating last week, in answer to M. W. B., that this clever vocalist was still in the profession. We regret to be authorised to say that Miss Durlacher has entirely relinquished it, although it is well known that her talent had placed her in the highest rank.

OUR GREENWICH CORRESPONDENT'S notice of the Concert at the Lecture Hall has been received, but is unavoidably postponed till next week, from want of space.

SIMS REEVES' NEW SERENADE,

"ON NIGHT'S PALE BROW," Sung by him at all the Grand

Concerts.
"Mr. Sims Reeves sang a Serenade by Desanges with so much taste and feeling that, though an anathema against encores was printed at the head of the programmes, it was wholly disregarded by the audience, who insisted on a repetition."—*Times.*

Published by Rudall, Rose, and Carte, 100, New Bond-street.

"AT EVE UPON THE LONE SEA SHORE."

NEW SONGS PUBLISHED BY G. DIX & CO.

"BEAUTIFUL JUNE," ballad for mezzo soprano, written by Mrs. B. Vaughan, composed by Mr. B. Vaughan. 2s. In consequence of the great success attending this song, a Second Edition for contralto is already published. "Onward! onward! don't be dreaming," by the same author and composer. 2s. "My Life was bright," Ballad, written by R. Rhodes Reed, composed by Carlo Minasi. 2s.

NEW BALLADS BY THE COMPOSER OF "AT EVE UPON THE LONE SEA SHORE."

"The Mother's Prayer," written by R. V. Sankey, Esq., illustrated by J. Hamerton. 2s. 6d.
 "The Autumn Rose," written by H. Gerald Spillan, Esq., illustrated by J. Hamerton. 2s. 6d.
 "Song of the Sea Nymph," written by R. March, Esq., illustrated by R. Rosenthal. 2s. 6d.
 "Ah! why do I regret Thee still," by the author of "At Eve upon the Lone Sea Shore." 2s.
 The Three latest Italian Songs by Guglielmo: "Il Labbro," "Uno sguardo." "T'Amo." 2s. 6d. each.
 Any of the above songs will be sent post free to any part of the metropolis or United Kingdom on receipt of the amount in postage stamps.

G. Dix & Co., 284, Regent-street.

LOYAL SONGS.

Just published, 2s. each.

NO. 1, Old England—my Country! No. 2, The Protestant, being an answer to the question, "What is a Protestant?" Written by J. A. PAGE, B.A.; Music by R. ANDREWS, author of "The German Choral Harmonist," &c. &c.

London: Cramer, Beale, and Co.; J. Willis, Bond-street.

Sent postage free upon receiving 24 stamps with order to the composer, 34, St. Anne-street, Manchester.

NEW PORTRAITS OF**HANDEL, MOZART, BEETHOVEN & MENDELSSOHN.**

MESSRS. BOOSEY have just published Four uniform and beautifully executed Portraits of these great masters, taken from the most authentic subjects, and drawn on stone by highly talented artists. Size, 25 in. by 20 in. Price 6s. each, or 91s. the set.

T. Boosey & Co., 28, Holles-street.

MARCHE HONGROISE DE FAUST,

AS performed at the Sixth Concert of the New Philharmonic Society, composed and arranged for Pianoforte by Hector Berlioz, is now published at

Cramer, Beale and Co.'s, 201, Regent-street.

THE ROAD TO HEALTH.**HOLLOWAY'S PILLS!**

CURE of a disordered Liver and Bad digestion. Copy of a Letter from Mr. R. W. Kirkus, Chemist, 7, Prescott-street, Liverpool, dated the June 6, 1851. To Professor HOLLOWAY, Sir.—Your Pills and Ointment have stood the highest on our sale list of Proprietary Medicines for some years. A customer to whom I can refer for any enquiries, desires me to let you know the particulars of her case. She had been troubled for years with a disordered liver and bad digestion. On the last occasion, however, the violence of the attack was so alarming, and the inflammation set in so severely, that doubts were entertained of her not being able to bear up under it; fortunately she was induced to try your Pills, and she informs me that after the first, and each succeeding dose, she had great relief. She continued to take them, and although she only used three boxes, she is now in the enjoyment of perfect health. I could have sent you many more cases, but the above, from the severity of the attack, and the speedy cure, I think speaks much in favour of your astonishing Pills. (Signed) R. W. KIRKUS.

These celebrated Pills are wonderfully efficacious in the following complaints:—
 Ague Constipation of Fevers of all kinds Lumbago Tic Douloureux
 Asthma the Bowels kinds Piles Tumours
 Bilious Com- Consumption Fits Rheumatism Ulcers
 plints Debility Gout Retention of Urine kinds of all
 Blisters on the Droy Head-ache Scrofula or King's Weakness from
 Skin Dysentery Indigestion Evil whatever cause, &c., &c.
 Bowel-complaints Erysipelas Inflammation Sore Throats
 Colic Female Irregular Jaundice Liver complaints Stone & Gravel
 Larities

Sold at the Establishment of Professor HOLLOWAY, 244, Strand (near Temple Bar), London, and by all respectable Druggists and Dealers in Medicines throughout the civilized world, at the following prices—1s. 1½d., 2s. 9d., 4s. 6d., 11s., 22s., and 33s. per Box. There is a considerable saving by taking the larger sizes.

N.B.—Directions for the guidance of Patients in every Disorder are affixed to each Box.

A CATALOGUE OF**PIANOFORTE DUETS,**

ARRANGED EXPRESSLY FOR THE USE OF SCHOOLS.

PROGRESSIVELY CLASSIFIED.

VERY EASY DUETS.

LES PETITES SŒURS, a selection of popular airs arranged as Duets in the simplest form, in 24 numbers, price 1s. each, by ALBERT KELLER.

LES ENFANS DE BRUNSWICK, A B C Quadrilles, price 3s. each.

MORCEAUX DE L'OPERA, favourite airs from Operas, in 12 numbers, arranged by C. W. Glover, price 1s. 6d. each.

POLKA MANIA; POLKAS, 1s. and 1s. 6d. each.

EASY (SECOND DEGREE) DUETS.

LES PETITES DEBUTANTES, a selection of national airs, in 6 books, arranged by C. W. Glover, price 2s. each.

TWELVE FAVOURITE AIRS, in 12 numbers, arranged by John Fridham, price 2s. each.

MORE ADVANCED DUETS.

CHOIX DES DEUX SŒURS, six showy duets adapted from foreign Operas, arranged by C. W. Glover, price 2s. 6d. each.

TWERE VAIN TO TELL, do. do. 3s.

SE M'ABBANDONI, do. do. 2s. 6d.

LES DEUX SŒURS, six short and brilliant duets, by Ferdinand Beyer, price 2s. each.

BRILLIANT DUETS.

SIX BRILLIANT DUETS (airs with variations), composed and arranged by John Fridham, in six numbers, price 4s. each.

LES BLONDES QUADRILLES, arranged by Saumerez, price 3s.

London: LEE & COXHEAD, 48, Albemarle-street.

N.B.—The Second Volume of the "Amateur Organist" is now complete, price 18s. elegantly bound, or may be had in 6 books, price 3s. each. A New Edition of Keller's celebrated "Pianoforte School," price 4s.

Catalogues to be had gratis with full particulars of the above.

NEW PIANOFORTE DUETS.

DOHLER'S Norma, Schulz's Wedding Polka, Cooper's Birthday March, Schulz's Pas Redouble, Rosellen, Deux Airs, book 1 and 2.

Cramer, Beale, and Co., 201, Regent-street.

M. PRUDENT'S LE REVEIL DES FEES,

PERFORMED before the Queen by the author, is published this morning, price 4s.

T. Boosey & Co., 28, Holles-street.

M. PRUDENT'S VILLANELLE,

PERFORMED by the author at his Second Concert, and encored, is published this morning, price 4s.

T. Boosey & Co., 28, Holles-street.

RUDALL, ROSE, AND CARTE,

PATENTEES, Manufacturers, and Importers of Musical Instruments, Music-sellers and Publishers, beg to announce that they have REMOVED from 34, Southampton-street, Strand, to more extensive premises, 100, NEW BOND-STREET, where they intend to include in their business every branch connected with music. All their instruments will be of the first quality, as well those imported and selected from other makers as those manufactured by themselves, to the excellence of which the awards of the Great Exhibition have borne testimony. Military bands supplied with complete sets of instruments.

DR. LOUIS SPORH'S ORIGINAL COMPOSITIONS. BIRMINGHAM MUSICAL FESTIVAL.

PUBLISHED BY

WESSEL & Co., 229, REGENT STREET.

IN AID OF THE

FUNDS OF THE GENERAL HOSPITAL,

On the 7th, 8th, 9th, and 10th days of September next.

UNDER THE SPECIAL PATRONAGE OF

HER MOST GRACIOUS MAJESTY THE QUEEN,
HIS ROYAL HIGHNESS THE PRINCE ALBERT,
HIS ROYAL HIGHNESS THE DUKE OF CAMBRIDGE,
HER ROYAL HIGHNESS THE DUCHESS OF KENT.

PRESIDENT,

THE RIGHT HONOURABLE THE LORD LEIGH.

VICE-PRESIDENTS,

THE NOBILITY AND GENTRY OF THE MIDLAND COUNTIES.

J. F. LEDSA, Chairman of the Committee.

PIANO, VIOLIN, AND VIOLONCELLO.				£ s. d.
First Grand Trio, in E minor, Op. 119	...	...	...	0 15 0
Second "Ditto" in F minor, Op. 123	...	...	...	0 15 0
Third "Ditto" in A minor, Op. 124	...	...	...	0 15 0
Fourth "Ditto" in B flat, Op. 133	...	...	...	0 15 0
Fifth "Ditto" in G minor, Op. 142	...	...	...	0 15 0

Flute parts by J. Clinton, can be had in lieu of Violin, to Nos. 1 to 4.

PIANO AND VIOLIN CONCERTANTE.

Reminiscences of Mozart's Operas, "Seraglio" and "Figaro," Op. 42...	0 5 0
"Souvenir à Schindler-Devrient," Polpourri on "Die Zauberflöte"...	0 4 6
"Gems of Winter," Do. on "Le Sacrifice Interrompu," Op. 56	0 6 0
Third Grand Original Duet, in E, Op. 112, dedicated to Mme. Duleken...	0 12 0
"Hamburg" Fourth Duet or Sonata, in E flat, Op. 113	0 8 0
Grand Duet in G minor, Op. 95	0 10 6

VIOLIN, PRINCIPAL, AND PIANO.

Concerto Dramatique, in Modo di Scena Cantante, in A minor, Op. 47	0 7 6
--	-------

PIANOFORTE QUINTETTS.

First Grand Original Quintett, in C minor, for Pianoforte, Flute, Clarinet, in B flat, Horn and Bassoon, Op. 52	0 18 0
The same for Piano, two Violins, Tenor and Violoncello, by the Author, and forming his Op. 53	0 18 0
The same, arranged by Lindsay Sloper, as a Pianoforte Solo	0 10 6
The Wind Instruments separately	0 9 0
The Stringed Instruments separately	0 9 0
Second Grand Original Quintett, in D, Op. 130, for Piano, two Violins, Tenor, and Violoncello	0 15 0
A Pianoforte secondo part may be had in lieu of the accompaniments, adapted by S. J. NOBLE	0 10 0
COMPLETE COLLECTION of the eleven Original Grand Duets for two Violins, and one Duet for Violin and Tenor (with lithographed portrait of the Author), bound, in two Vols.	1 11 6
Each Duet may be had separately.	

GRAND VIOLIN SCHOOL.

Dedicated to Professors of the Violin. Translated from the German by C. RENOIR. (With approval of the Author.)	1 11 6
--	--------

PIANO SOLO.

First Grand Sonata, in A flat. Dedicated to Mendelssohn. Op. 125	0 9 0
The same as a Duet, for Two Performers	0 10 6

VOICE, PIANO, and CLARINET in E flat.

Five German Songs, Op. 103, each 2s. 6d. and 3s. 0d.

WESSEL & CO., 229, REGENT STREET, LONDON.

TO PROFESSORS OF MUSIC.

AN excellent opening now presents itself to a clever young Professor of Music in a populous and thriving town and neighbourhood in the west of England. It is a district in which there is room for a gentleman of talent and perseverance, and in which a lucrative practice may quickly be established. It would be the more desirable if an applicant could teach another instrument in addition to the pianoforte (such as violin or violoncello), and if singing also, would furnish a considerable addition to his income. This advertisement is inserted by a gentleman now in London for a few days, who has no other interest than that of seeing a populous and musical neighbourhood supplied with an active professor.

Application personally or by letter to Musion, at Mrs. Chandler's, 66, Berners-street, Oxford-street, London.

TO PROFESSORS OF MUSIC.

THE advertiser, who has had some years' experience as Organist and Teacher of Pianoforte and Singing, having most satisfactory testimonials, will give a fair valuation for the practice of any professor desirous of disposing of it, and if combined with an Organ situation preferable.

Address, H. X., care of the Editor of the Musical World.

MISS ROSE BRAHAM

HAS the honour to announce that her FIRST CONCERT will take place at EXETER HALL on WEDNESDAY, JULY 7th, to commence at Eight o'clock precisely. Vocalists—Messdames Alexander Newton, Brougham, E. Brougham, Lancelles, Jacobs, M. Collins, Stabbach, Messent, and Rose Braham; M.M. Swift, George Tedder. Onorati, Carran, Wallworth, Williams and Frank Bodda. Instrumentalists—Pianoforte, Herr Hennen; Violin, Viotti Collins; Violoncello, G. Collins; Concertinas, G. and J. Case. Conductors, M.M. Charles Salaman, Haskins and Anschuetz. Stalls, 7s.; Reserved Seats, 4s.; Tickets, 2s.; to be had of all the principal Music-sellers, and stalls only of Miss Rose Braham, 22, Upper Seymour-street, Portman-square.

BEETHOVEN QUARTETT SOCIETY.

MR. SCIPION ROUSSELOT'S BENEFIT CONCERT.

NEXT WEDNESDAY EVENING, JULY 7th, at 27, Queen Anne-street, PROGRAMME:—Quintett, S. Rousselet; German Songs, Mendelssohn; Trio in D, Beethoven; Vocal Quartett, S. Rousselet; Quartett in E, Spohr; Song, "Blow Bugle," Minima; Pianoforte Solo; Quartett (Posthumous), Mendelssohn; Vocal Duet; Concertante for Violin and Contra-basso, Bottesini; Vocalists—Messdames, Birch, E. Birch, A. Dolby, and Miss Dolby. Violins, Messrs. Joachim, Salton, and C. Canillo Sivori; Senior H. Hill; Contra-basso, Signor Bottesini; Pianoforte, Herr Hallé. Accompanist, F. Mori. Programmes and tickets to be obtained of Messrs. Rousselet and Co., 66, Conduit-street, Regent-street, and at the principal Music-sellers.

MUSICAL UNION.

EXTRA MATINEE, on TUESDAY, JULY 6, at half past Three, WILLIS'S ROOMS. Vieuxtemps and Madlle. Claus will play for the last time this season in London. Quartett in F, No. 43, Haydn; Sonatas in F minor, Op. 57, pianoforte, Beethoven; Quartett, E flat, No. 2, Op. 12, Mendelssohn; Solos, violin and piano. Members presenting their tickets at the door admitted on payment of 5s.; visitors at 10s. 6d. each. Tickets to be had at Cramer and Co., Regent-street. Doors open at Three. J. ELLA, Director.

Sivori and Hallé are engaged for the eighth and last Matinee, July 13.

HERR L. RAKEMANN

HAS the honour to announce that his MORNING CONCERT

will take place at the NEW BEETHOVEN ROOMS, 27, Queen Anne-street, on SATURDAY MORNING, the 10th JULY, to commence at Three o'clock. Violin, Herr Joseph Joachim; Violoncello, Herr B. Hildebrand Romberg. Vocalists—Miss Stabbach, Herr Von der Osten. Pianoforte, Herr Rakemann; Accompanist, Mr. Frank Mori. Tickets, 10s. 6d. each; Family Tickets to admit Three. One Guinea; to be had at Messrs. Cramer and Co., and all principal Music-sellers; and of Herr Rakemann, 17, Clifton-road, St. John's Wood.

MADLE. RITA FAVANTI

HAS the honour to announce that she will give a SOIREE

MUSICALE at the NEW BEETHOVEN ROOMS, 27, Queen Anne-street, Cavendish-square, on FRIDAY EVENING, JULY 9, when she will be assisted by several artists of eminence, vocal and instrumental. Tickets, 10s. 6d.; Reserved Seats, 15s.; to be had of Messrs. Cramer and Co., 201, Regent-street; T. Boosey and Co., 28, Holles-street; Mr. Allcroft, 15, New Bond-street; the principal Music-shops; and of Madlle. Rita Favanti, No. 12, Baker-street, Portman-square.

CARTER LEE

WILL give his original Entertainment entitled "CARTER

LEE'S SKETCHES and ALFRED CROWQUILL'S SCRATCHES," at the LECTURE HALL, GREENWICH, on the 8th; at the New Hall, Reading, on the 12th; at the N. Waugh Rooms, Brighton, on the 14th and 16th; and during the following weeks at Nottingham, Derby, Leeds, Halifax, Huddersfield, Ashton, Macclesfield, York, Harrogate, Hull, Scarborough, Leicester, Dublin, etc. etc.

Printed and Published for the Proprietor by MICHAEL SAMUEL MYERS, of No. 3, Studley Villas, Studley Road, Clapham Road, in the parish of Lambeth, at the office of MYERS & Co., 22, Tavistock Street, Covent Garden, in the parish of St. Paul, where all communications for the Editor are to be addressed, post paid. To be had of G. Purkiss, Dean Street, Soho; Allen, Warwick Lane, Vickers, Holywell Street, and at all Booksellers.—Saturday, July 3, 1852.